FRIDA KAHLO

THE COMPLETE PAINTINGS

SEBASTIÃO SALGADO. AMAZÔNIA

THE EARTH'S GREATEST RAINFOREST AND ITS PEOPLE

TASCHEN

SINCE 1980

Pinté mi retrato en el año de 1940
para el Doctor Leo Eloesser, mi médico y
mi mejor amigo. Con todo mi cariño. Frida Kahlo

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Sebastião Salgado on one of his journeys photographing his latest, six-year project, *Amazônia* (see pp. 24–35). Photo: © Felipe Reichert



“The language
I speak is light.”
Sebastião Salgado





GIO PONTI

An unprecedented collaboration with the Gio Ponti Archives and Stefano Casciani

Ready, Steady, Gio!





Previous spread:
Hotel Parco dei Principi
Rome, 1961–64, view of the banquet room.

Opposite:
Interior Design for the Ceccato Apartment
Milan, 1950, main reception room with central table as desk.

Hotel Parco dei Principi
Rome, 1961–64, view of the lobby.

Following page left:
House at Via Dezza 49
Milan, 1956–57.
Gio Ponti alongside his son Giulio, with his daughter Letizia and his wife Giulia Vimercati.



TO STUDY GIO PONTI'S prolific body of work is to appreciate the clear, unifying vision behind a complex creative universe. A synthesis of the arts, his creations expand intuitively with the Italian grandeur and studied lightness that defined his iconic style. Ponti's rare capacity to move seamlessly between scales allowed him to approach the design of a teaspoon with the same conviction as he did an entire city. He was as much an architect and designer as he was a publisher, poet, and man. A treasure in its own regard, his contribution is also a distinctive landmark of Italy's mid-century Renaissance and the modernist values it sought to realize.

This new book is the most comprehensive account of Ponti's work to date, unprecedented in scale and scope. It tracks the development of his oeuvre over six decades, with 136 projects indexed and reproduced in high resolution, each object framed by the context in which Ponti had created it. Like windows onto his elusive life, unpublished materials and candid imagery create new dialogues between his famous masterpieces and his lesser-known feats. A rich selection of texts, featuring an extensive biographical essay by Stefano Casciani and project descriptions by Lisa Licitra Ponti, was produced in close collaboration with the Gio Ponti Archives, offering an intimate insight on his life's work.

Materializing Ponti's core philosophy of modernity, this book presents architecture as a performing object, a "self-illuminating" stage for his humanistic art de vivre and boundless creativity.



Photos pp. 2–6: © Gio Ponti Archives/Historical Archive of Ponti's Heirs

An Immersive Experience of the Visionary's Ever-Changing Universe



Experience the boundless vision of one of the greatest architects, designers, and art directors of the 20th century. Shaped in close collaboration with the Gio Ponti Archives and its founder Salvatore Licitra, *Gio Ponti* is an immersive book scaled to his kaleidoscopic universe. An unprecedented tribute to Ponti's achievements as ingenious publisher as well as timeless creator, the images and texts of this compelling XXL rendition draw its reader closer to his work than ever before.

XL

GIO PONTI
Salvatore Licitra, Stefano Casciani, Lisa Licitra Ponti, Brian Kish, Fabio Marino, Karl Kolbitz
572 pages $250/€/£200
Famous First Edition: First printing of 5,000 numbered copies (No. 1,001–5,000)

Also available as an Art Edition (No. 1–1,000) including an exclusive, square format reproduction of the Planchart Coffee Table and a set of four numbered prints.

FAMOUS
FIRST EDITION

GIO PONTI

THIS BOOK IS
COPY NUMBER

0145

IN AN EDITION
OF FIVE THOUSAND

PRINTED AND BOUND
IN ITALY

SPRING 2021

TASCHEN

GIO PONTI. ART EDITION

The Planchart Coffee Table and four art prints in an edition of 1,000

"This coffee table book comes with an actual coffee table."

architecturaldigest.com





Photo: © Antoine Baralhe

The Arlecchino lattice coffee table is regarded as one of Gio Ponti's most iconic designs. Echoing the pictorial approach of De Stijl artists Piet Mondrian and Theo van Doesburg, its surface relies on a vibrant structural grid for multiple color combinations that vary according to the viewer's movement around the table. Contrary to the more commonly available round design, TASCHEN and Molteni&C are proud to reissue the celebrated, limited-edition piece in a square format, originally created in 1954 as a unique example for Ponti's *Villa Planchart*—the "Planchart Coffee Table."

The original coffee table in the main reception room of *Villa Planchart*, Caracas, Venezuela (1953–57).



CONTE BIANCAMANO



CONTE BIANCAMANO

"The most resistant element is not wood, is not stone, is not steel, is not glass. The most resistant element in building is art. Let's make something very beautiful."

Gio Ponti

XL

GIO PONTI.
Art Edition No. 1–1,000

Exclusive table designed by Gio Ponti, 56.5 x 56.5 x 38 cm (22.2 x 22.2 x 15 in.). Hand-painted steel grid in yellow, blue, and white with a glass top and copper-colored steel legs. Each coffee table is made entirely by hand.

Four art prints, drawings for ocean liner interiors, each 40 x 40 cm (15.7 x 15.7 in.). Inkjet printed on 305 gsm Hahnemühle Photo Rag Ultra Smooth

$3,500/€/£3,000





CONTE BIANCAMANO



CONTE GRANDE





PUCCI. UPDATED EDITION

The Pucci story with new photography

Prince of Prints

EMILIO PUCCI HAD a passion for women, a visionary sense of style, and an eye for color and design. With these talents, he created a fashion house unlike any other. By the early '50s, his boutique on the isle of Capri was catering to wealthy sophisticates, heiresses, and movie stars buying his "Capri pants," silk scarves, and lightweight separates. By the end of the decade, Jacqueline Kennedy and Marilyn Monroe were wearing his dresses, and by the mid-'60s, the label was synonymous with the gilded lifestyle of an international jet set.

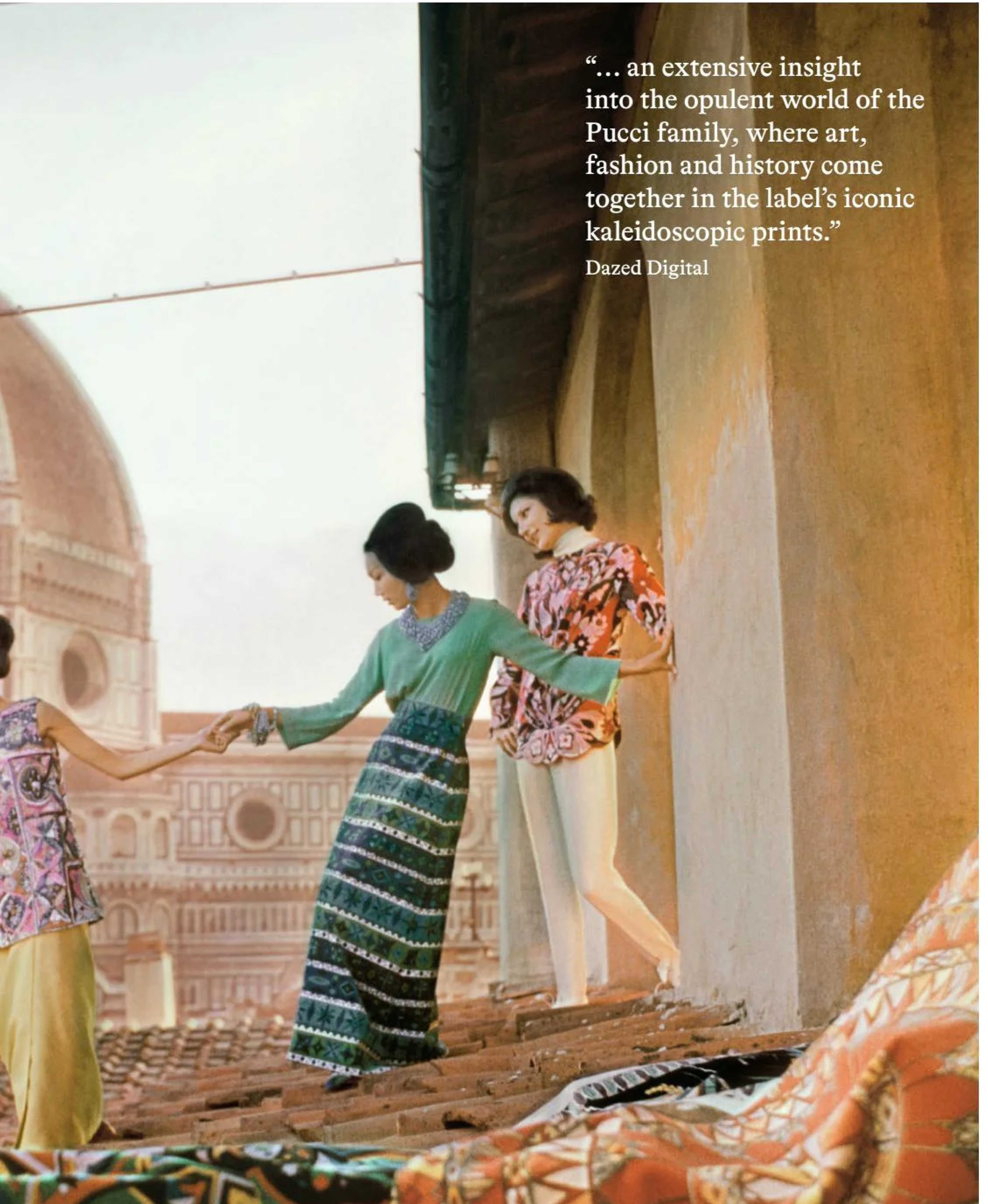
The Pucci story is a modern epic with its roots in renaissance Italy: the brand's founder, the Marchese Emilio Pucci di Barsento, was a charismatic aristocrat whose lineage extends back to the 15th century. It is a story of evolution: a family company that grew from one tiny store to an international brand. And finally, it is a tale of innovation: Pucci was one of the first brands to bear a logo, and a pioneer of diversification into interiors, athletic wear, and accessories. It introduced free-moving, lightweight fabrics, pop-art prints, and a new color palette into womenswear, and constantly pushed fabric and printing technologies.

Featuring hundreds of photographs, drawings, and candid shots from the archive of the Emilio Pucci Foundation, this XL tome captures the breathtaking elegance and drama of a unique brand. Vanessa Friedman's text places Emilio's achievements in the context of fashion history and provides insight into the remarkable Pucci dynasty.

Each book is uniquely bound with one of a selection of original print fabrics from Emilio Pucci's collection and will be delivered with one of the stunning fabrics available.



Models on the roof of Palazzo Pucci, wearing dresses and fabric from the Fall/Winter 1964 Collection, *Vogue* USA, March, 1964. Photo: Horst P. Horst/© Condé Nast Publications.



"… an extensive insight into the opulent world of the Pucci family, where art, fashion and history come together in the label's iconic kaleidoscopic prints."
Dazed Digital

Pucci Perfetto





XL

PUCCI. UPDATED EDITION
Vanessa Friedman, Alessandra Arezzi Boza,
Laudomia Pucci, Armando Chitolina
448 pages $250/€/£200









Bound in Original Fabrics





SOLD OUT

XL

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EMILIO PUCCI
MADE IN ITALY

Scarves and Bags



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CATS AND DOGS
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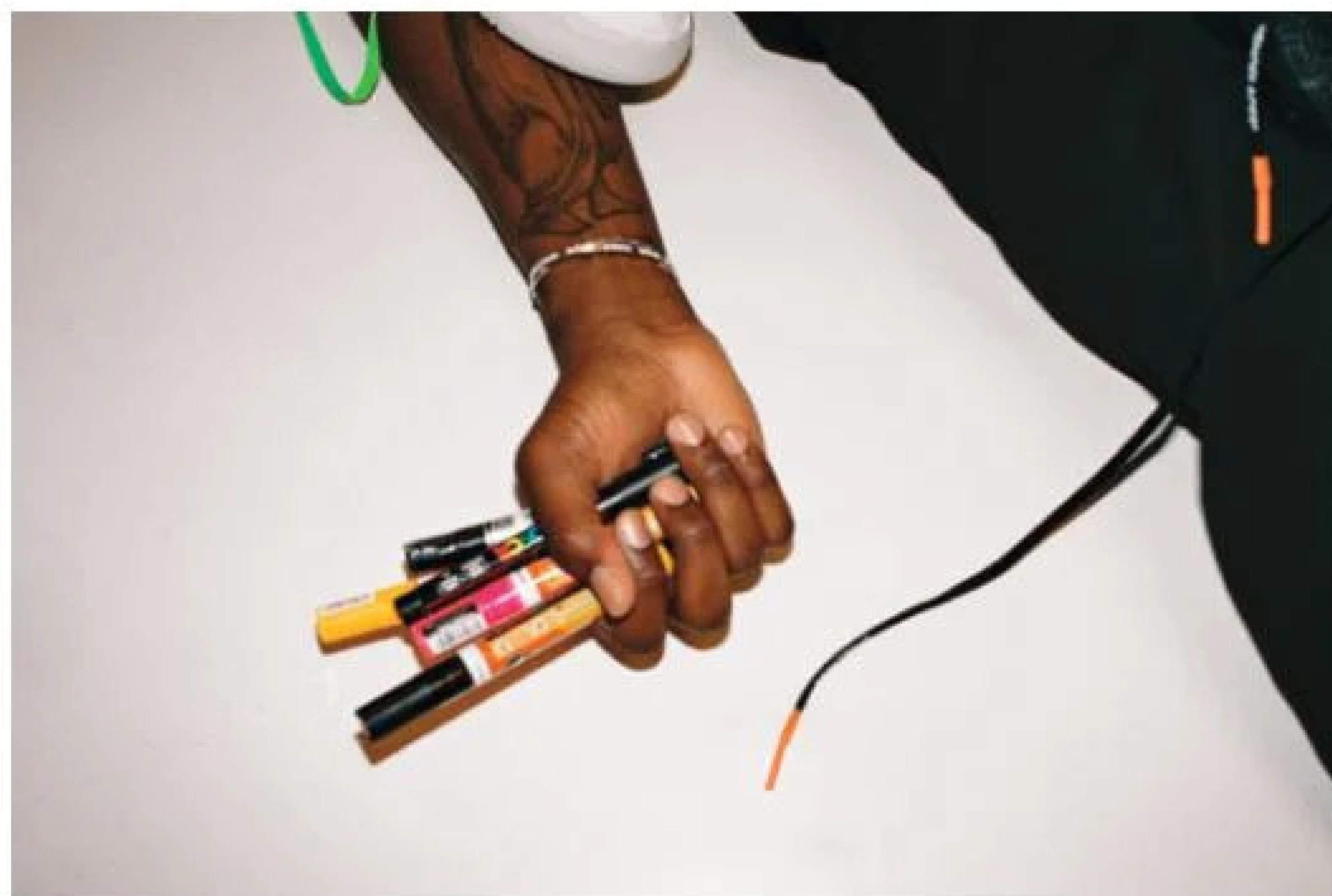
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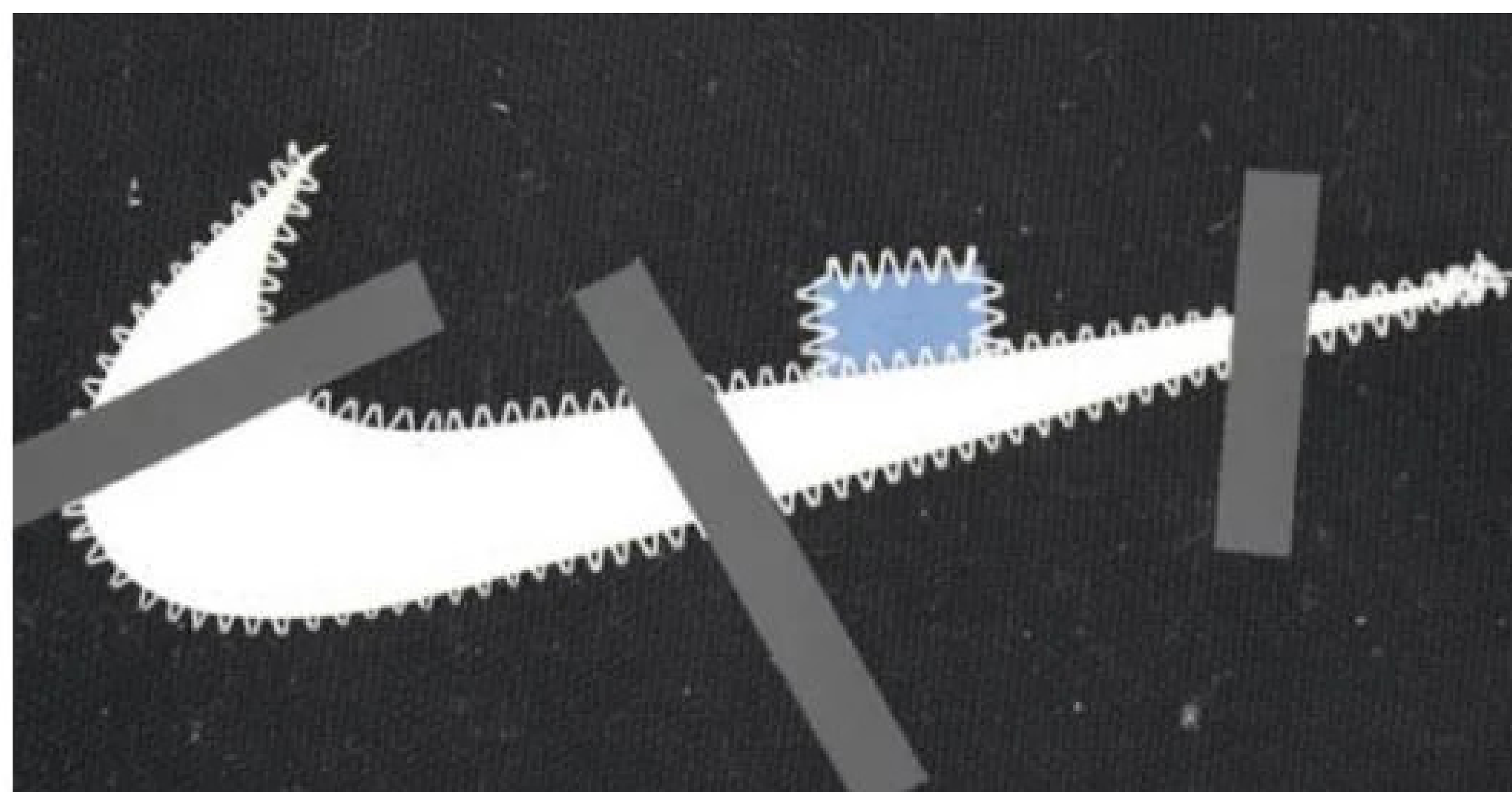


THE CHINA BAG
ZODIAC
Edition of 2,500
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Also available in another motif:
Cats and Dogs

The Sneaker as (Hyper) Object





IN 2016, SPORTSWEAR MANUFACTURER Nike and fashion designer Virgil Abloh joined forces to create a sneaker collection celebrating 10 of the Oregon-based company's most iconic shoes. With their project The Ten—which reimagines icons like Air Jordan 1, Air Max 90, Air Force 1, and Air Presto, among others—they *reinvigorated sneaker culture*.

Virgil Abloh's new designs offer deep insights into engineering ingenuity and burst with cultural cachet. Drawing on the genius of the original shoe using lettering, ironic labels, collage, and sculpting techniques, Abloh plays with language and sculptural elements to construct new meaning. Inspired by the wit of Dadaism, architectural theory, and avant-garde happenings, he analyzes what makes each shoe iconic and deconstructs it into an artistic assemblage, making each shoe into a piece of industrial design, a readymade sculpture, and a wearable all at once.

ICONS traces Abloh's investigative, creative process through documentation of the prototypes, original text messages from Abloh to Nike designers, and treasures from the Nike archives. We find Swooshes sliced away from Air Jordans and reapplied with tape or thread, Abloh's typical text fragments in quotation marks on Air Force 1, and All Stars cut into pieces. We take a look behind the scenes and witness Abloh's DIY approach, which gives each model in the Off-White™ c/o Nike collection its own unique touch.

The book documents Abloh's cooperative way of working and reaffirms the power of print. For its design, Nike and Abloh partnered with the acclaimed London-based design studio Zak Group. Together they conceived a two-part compendium, equal parts catalog and conceptual toolbox. The first part of the book presents a visual culture of sneakers while a lexicon in the second part defines the key people, places, objects, ideas, materials, and scenes from which the project grew. Texts by Nike's Nicholas Schonberger, writer Troy Patterson, curator and historian Glenn Adamson, and Virgil Abloh himself frame the collaborative work within fashion and design history. A foreword by Hiroshi Fujiwara places the project within the historical continuum of Nike collaborators.

Studio snapshot and a mock-up swatch for Abloh's deconstructive swoosh execution.

Opposite: Prototypes of the Off-White × Jordan "Air Jordan 1."


NIKE
NIKE
"AIR"
"AIR"
OCEAN
'AIR' OCEAN
'AIR' OCEAN
©2017
6PM
34°


"AIR"
"Off-White™ for
"AIR MAX 97"
Beaverton, Oregon USA
c. 1997




“The ultimate
Virgil Abloh × Nike
retrospective.”
sneakerfreaker.com

VIRGIL ABLOH. NIKE. ICONS
352 pages $70/€/£60



Selfie by Virgil Abloh,
2021.

Opposite:
Prototypes of the
Off-White × Nike
“Air Max 97.”



SEBASTIÃO SALGADO *Amazônia*

Sebastião Salgado on the traces of the indigenous peoples of the Amazon rainforest

Paradise on Earth





Previous spread:
Waurá fishers, Xingu Indigenous Territory, state of Mato Grosso, 2005.

Opposite:
Cloud forest on the way up Pico da Neblina, in the Imeri mountain range, Maturacá region, state of Amazonas, 2014.

A girl, Voa, in the Marubo village of Mati-këyawaiá. Javari Valley, Marubo Indigenous Territory, state of Amazonas, 2018.

"This book is dedicated to the indigenous peoples of Brazil's Amazon region. It is a celebration of the survival of their cultures, customs, and languages. It is also a tribute to their role as the guardians of the beauty, natural resources, and biodiversity of the planet's largest rainforest in the face of unrelenting assault by the outside world. We are eternally grateful to them for allowing us to share their lives."

Sebastião Salgado
and Lélia Wanick Salgado





All photos: © Sebastião Salgado

SEBASTIÃO SALGADO TRAVELED the Brazilian Amazon and photographed the unparalleled beauty of this extraordinary region for six years: the forest, the rivers, the mountains, the people who live there—an irreplaceable treasure of humanity.

In the book's foreword Salgado writes: "For me, it is the last frontier, a mysterious universe of its own, where the immense power of nature can be felt as nowhere else on earth. Here is a forest stretching to infinity that contains one-tenth of all living plant and animal species, the world's largest single natural laboratory."

Salgado visited a dozen indigenous tribes that exist in small communities scattered across the largest tropical rainforest in the world. He documented the daily life of the Yanomami, the Asháninka, the Yawanawá, the Suruwahá, the Zo'é, the Kuikuro, the Waurá, the Kamayurá, the Korubo, the Marubo, the Awá, and the Macuxi—their warm family bonds, their hunting and fishing, the manner in which they prepare and share meals, their marvelous talent for painting their faces and bodies, the significance of their shamans, and their dances and rituals.

Sebastião Salgado has dedicated this book to the indigenous peoples of Brazil's Amazon region: "My wish, with all my heart, with all my energy, with all the passion I possess, is that in 50 years' time this book will not resemble a record of a lost world. Amazônia must live on."

Opposite:
Four Zo'é women in rapids on the Kiaré River near the village of Kejã. Zo'é Indigenous Territory, state of Pará, 2009.

Yara Asháninka, Kampa do Rio Amônea Indigenous Territory, state of Acre, 2016.



"An exceptional book on the beauty of this almost lost paradise, threatened by a galloping deforestation."
Le Soir



XL

SEBASTIÃO SALGADO. AMAZÔNIA
Sebastião Salgado, Lélia Wanick Salgado
528 pages $ 150 / € / £ 100

Limited editions

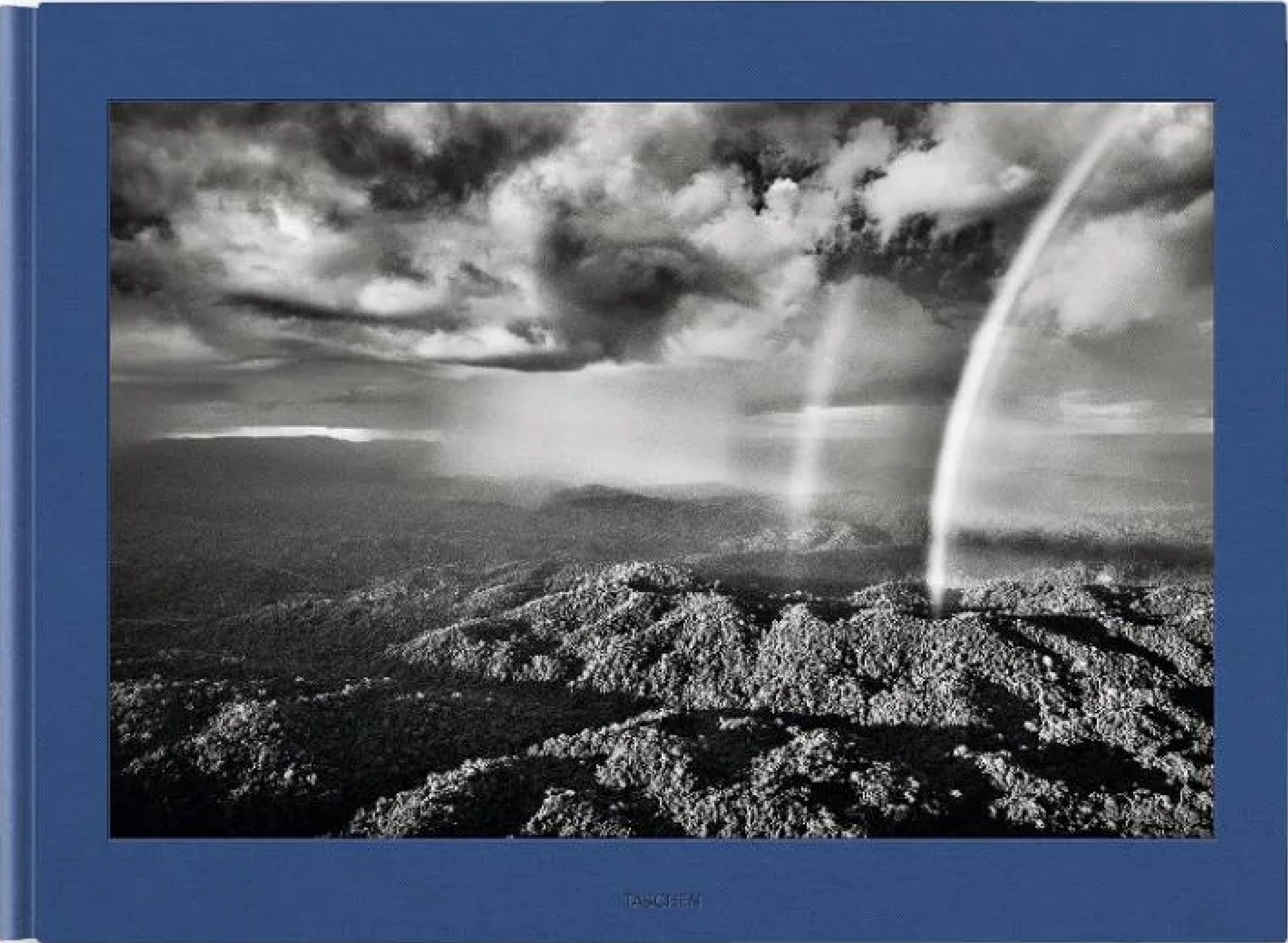


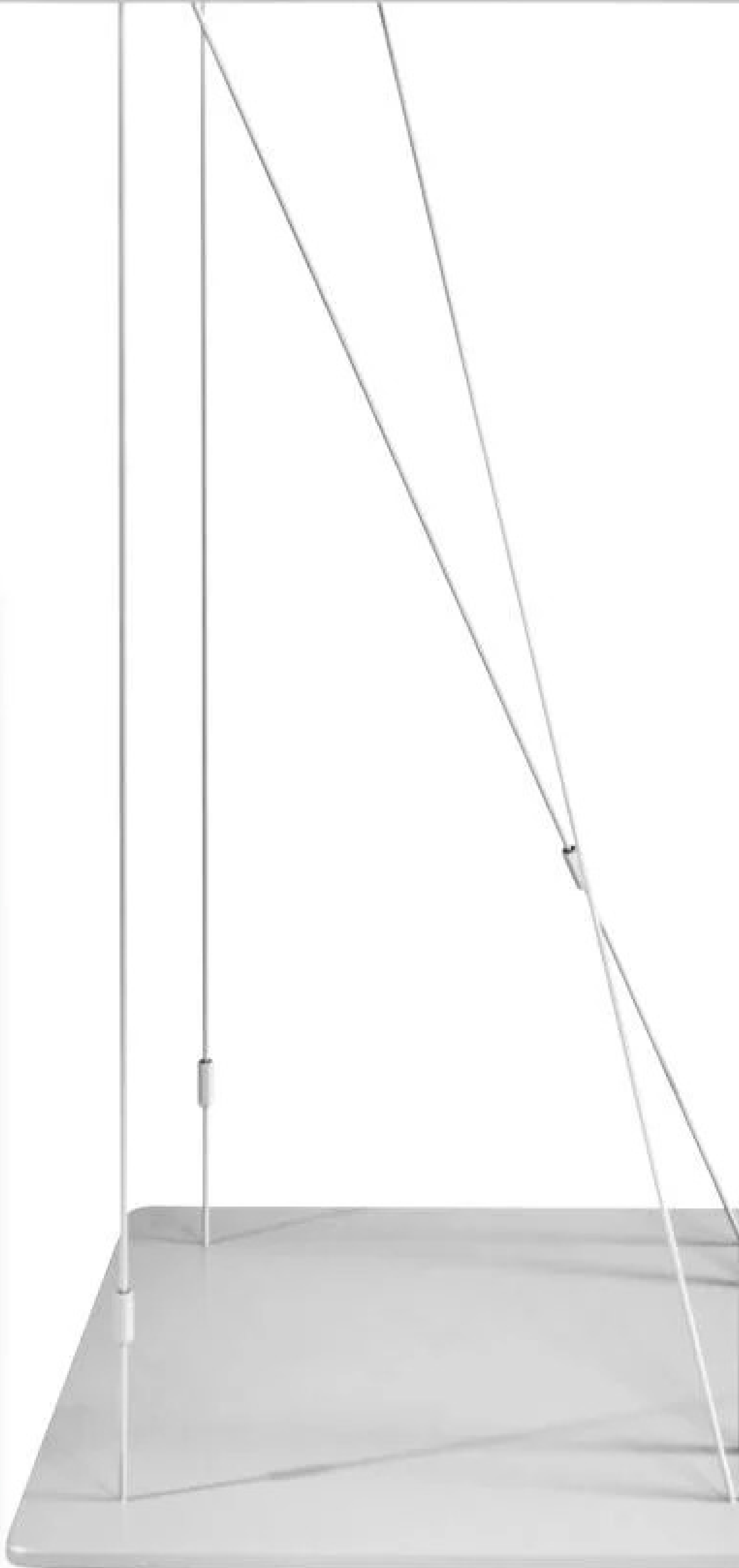
SUMO

SEBASTIÃO SALGADO. AMAZÔNIA
Sebastião Salgado, Lélia Wanick Salgado
Hardcover, with a bookstand designed by Renzo Piano, and a clothbound caption book.
Collector's Edition No. 401–2,400, numbered and signed by Sebastião Salgado
472 pages

Also available in four Art Editions with prints, each limited to 100 copies (No. 1–400).

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Limited edition of 2,400 copies only, signed by Sebastião Salgado.

With a bookstand designed by Renzo Piano.



Art Edition No. 1–100
***Adão Yawanawá in a headdress of eagle feathers. Village of Nova Esperança, Rio Gregório Yawanawá Indigenous Territory, state of Acre*, 2016**
Gelatin silver print on Ilford FB warmtone paper, 37 x 50.5 cm (14.6 x 19.9 in.) on 50 x 60 cm (19.7 x 26.3 in.) paper
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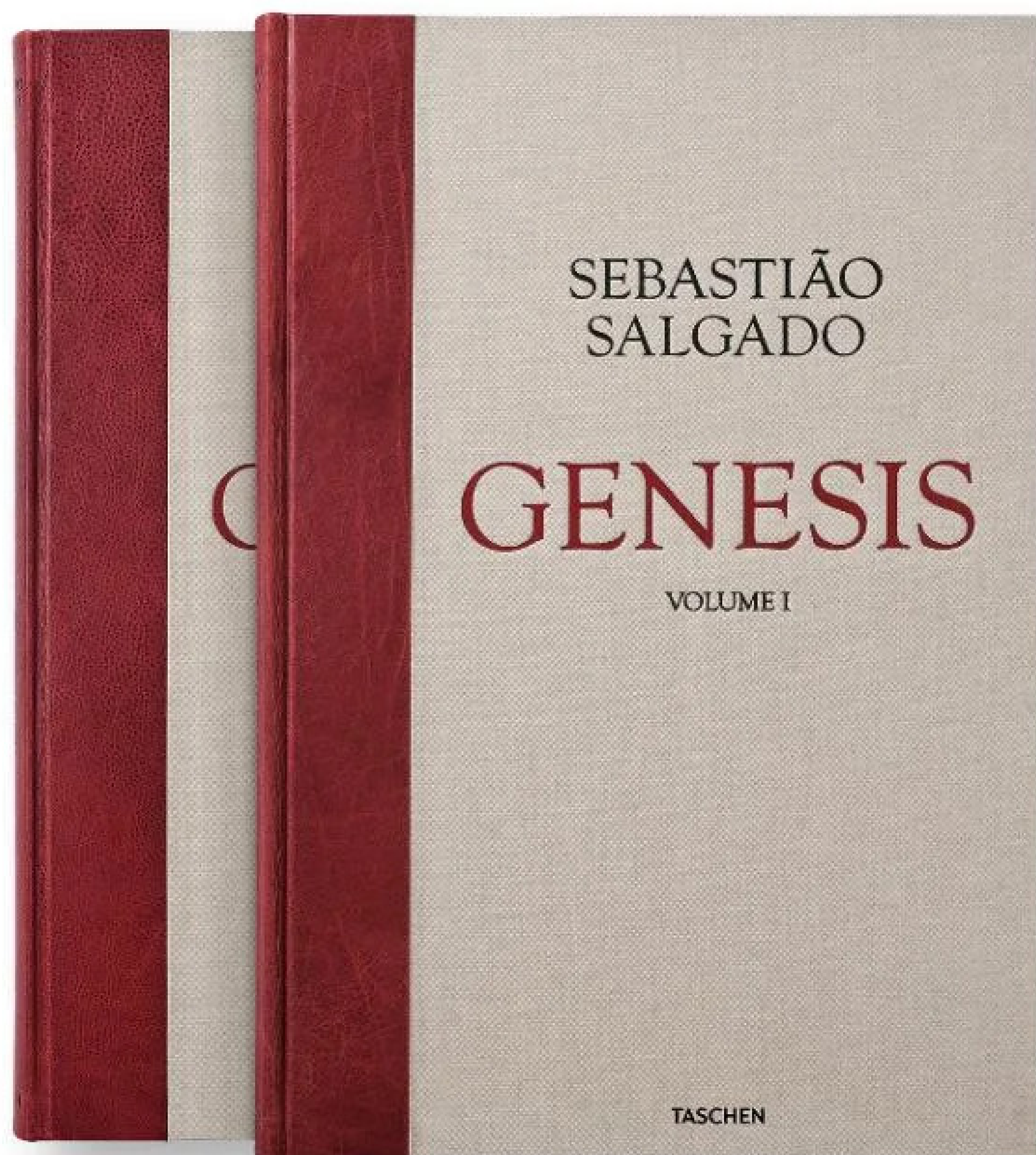
Art Edition No. 101–200
***Young Hatiri Suruwahá bathes in a backwater of the Pretão stream. Suruwahá Indigenous Territory, state of Amazonas*, 2017**
Gelatin silver print on Ilford FB warmtone paper, 37 x 50.5 cm (14.6 x 19.9 in.) on 50 x 60 cm (19.7 x 26.3 in.) paper
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Art Edition No. 201–300
***Marauiá Mountain Range. Yanomami Indigenous Territory. Municipality of São Gabriel da Cachoeira, state of Amazonas*, 2018**
Gelatin silver print on Ilford FB warmtone paper, 34 x 51.3 cm (13.4 x 20.2 in.) on 50 x 60 cm (19.7 x 23.6 in.) paper
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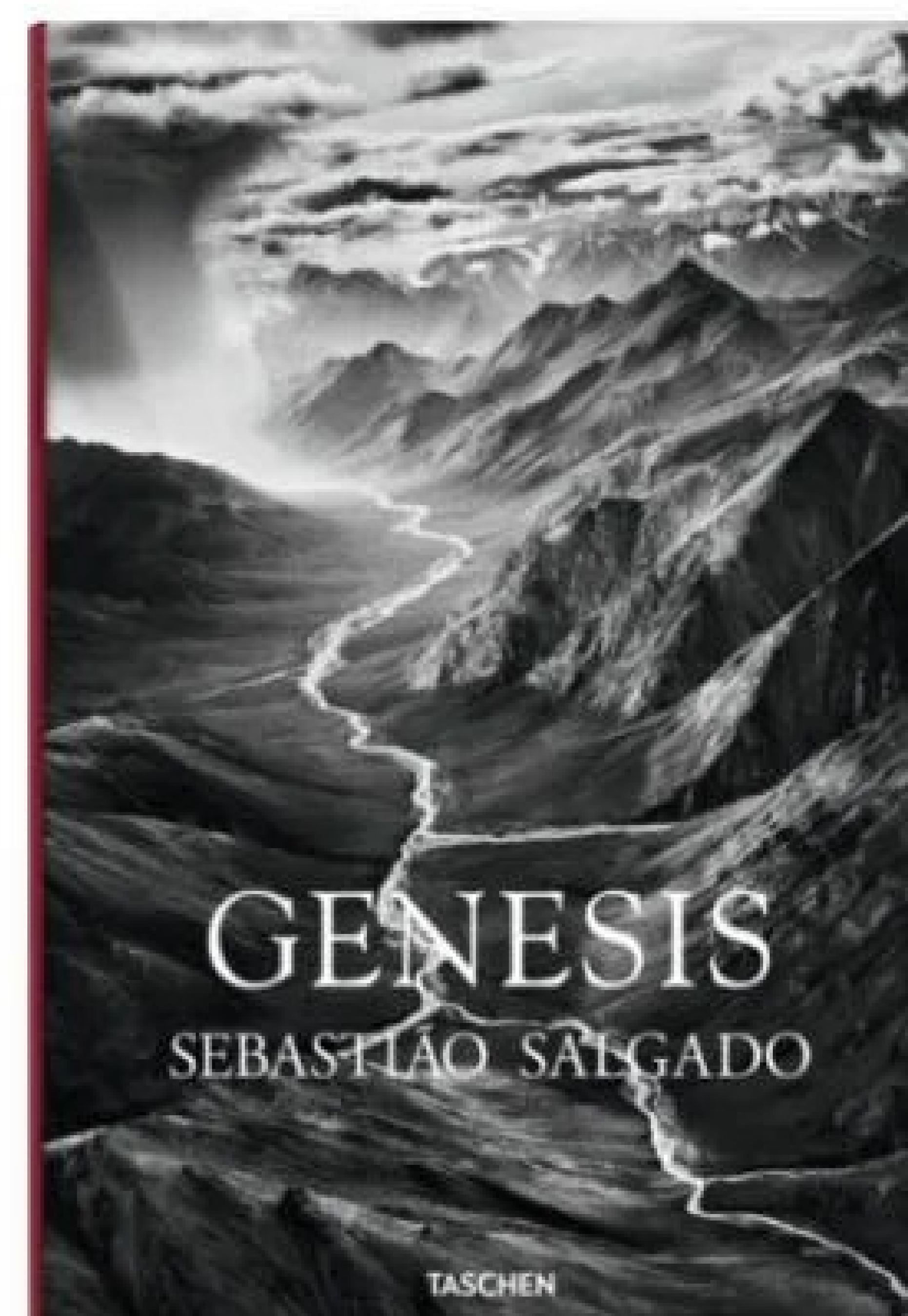


Art Edition No. 301–400
***The paraná connecting the Rio Negro with the Cuyuní River. State of Amazonas,* 2019**
Gelatin silver print on Ilford FB warmtone paper,
34 x 51.3 cm (13.4 x 20.2 in.) on 50 x 60 cm
(19.7 x 23.6 in.) paper
Check taschen.com for more information



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SEBASTIÃO SALGADO. GENESIS
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Signed by Sebastião Salgado
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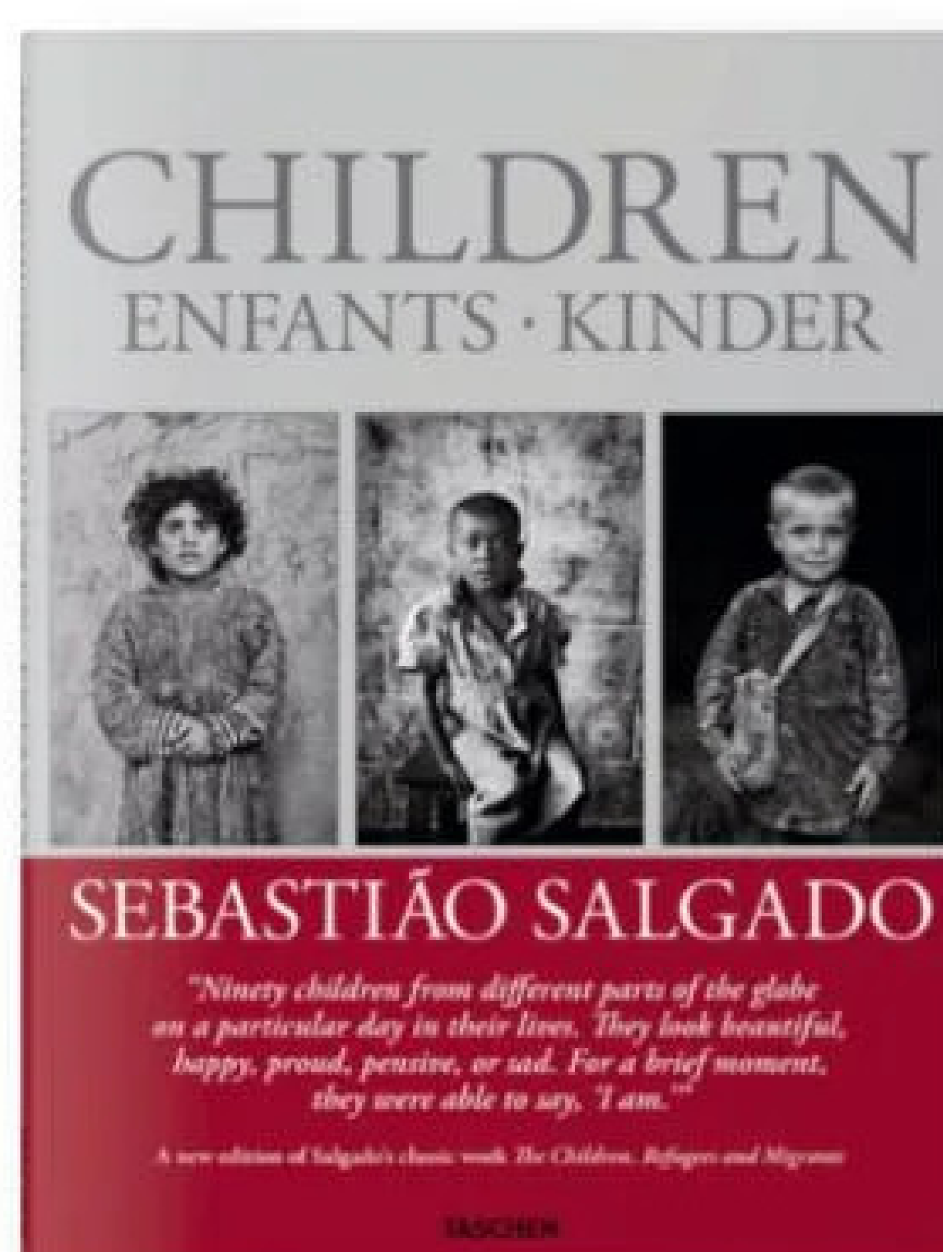


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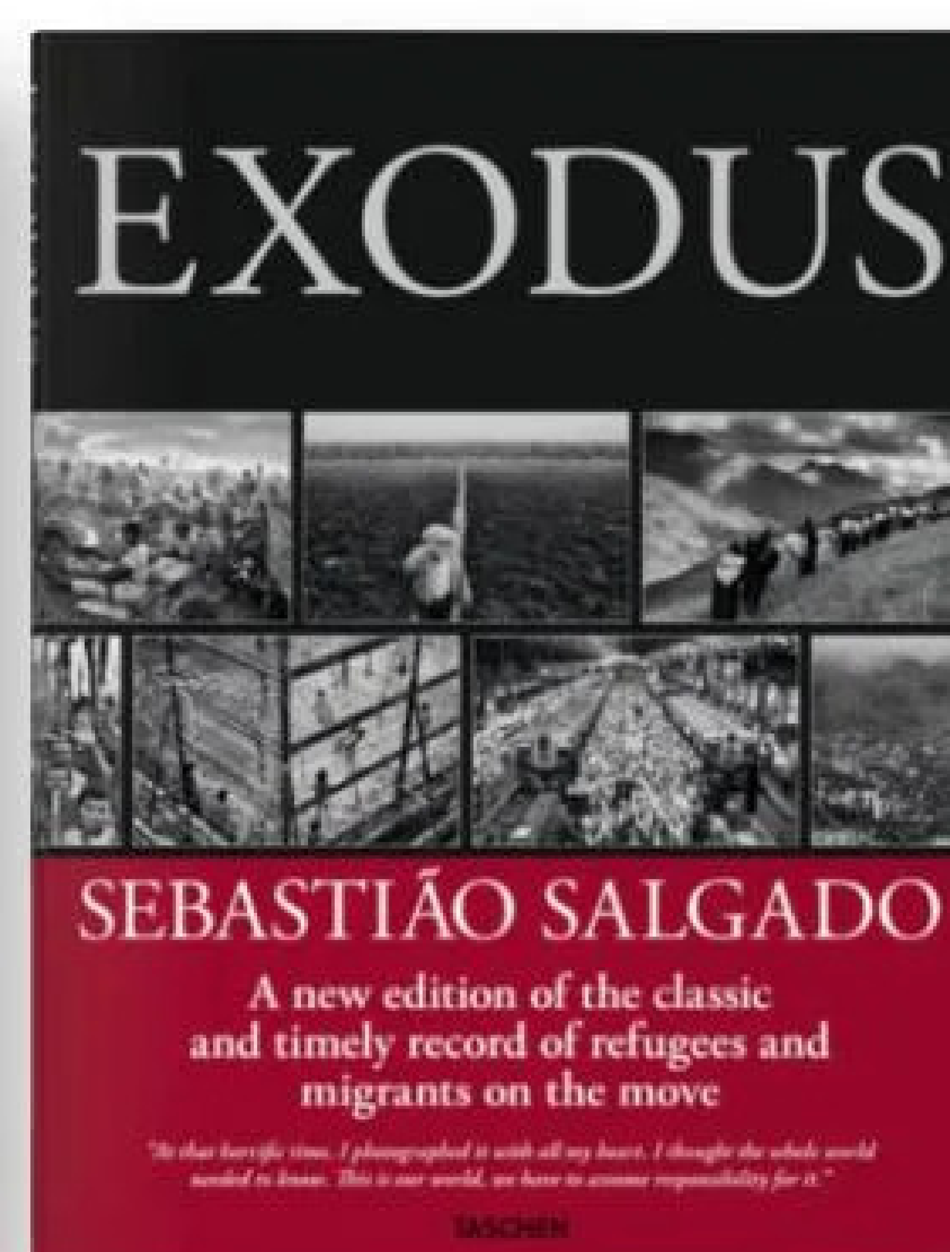
SEBASTIÃO SALGADO. GENESIS
520 pages $80/€/£60

"It is the mission of
shining light on injustice
that has most guided
my work as a
social photographer."

Sebastião Salgado

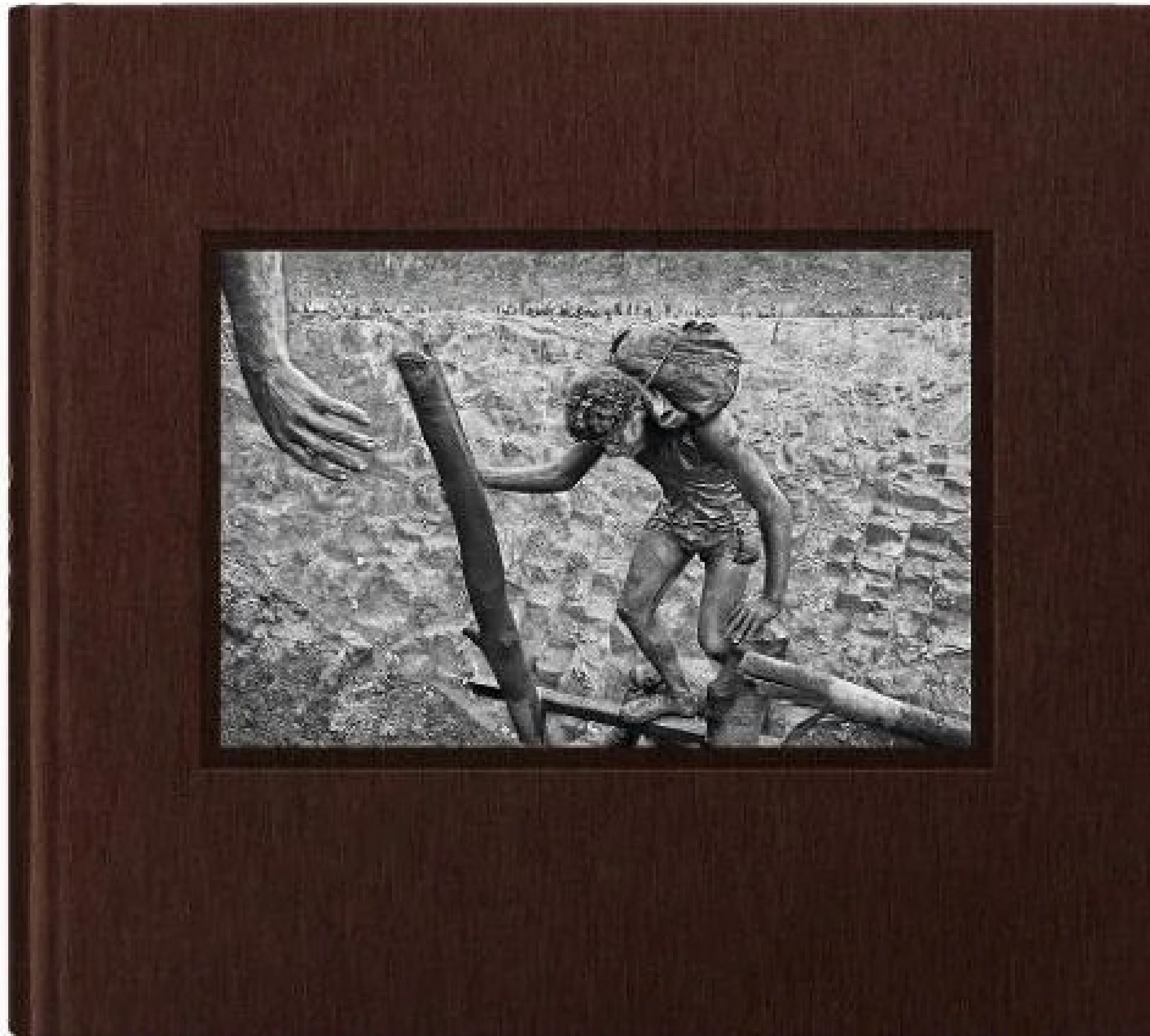


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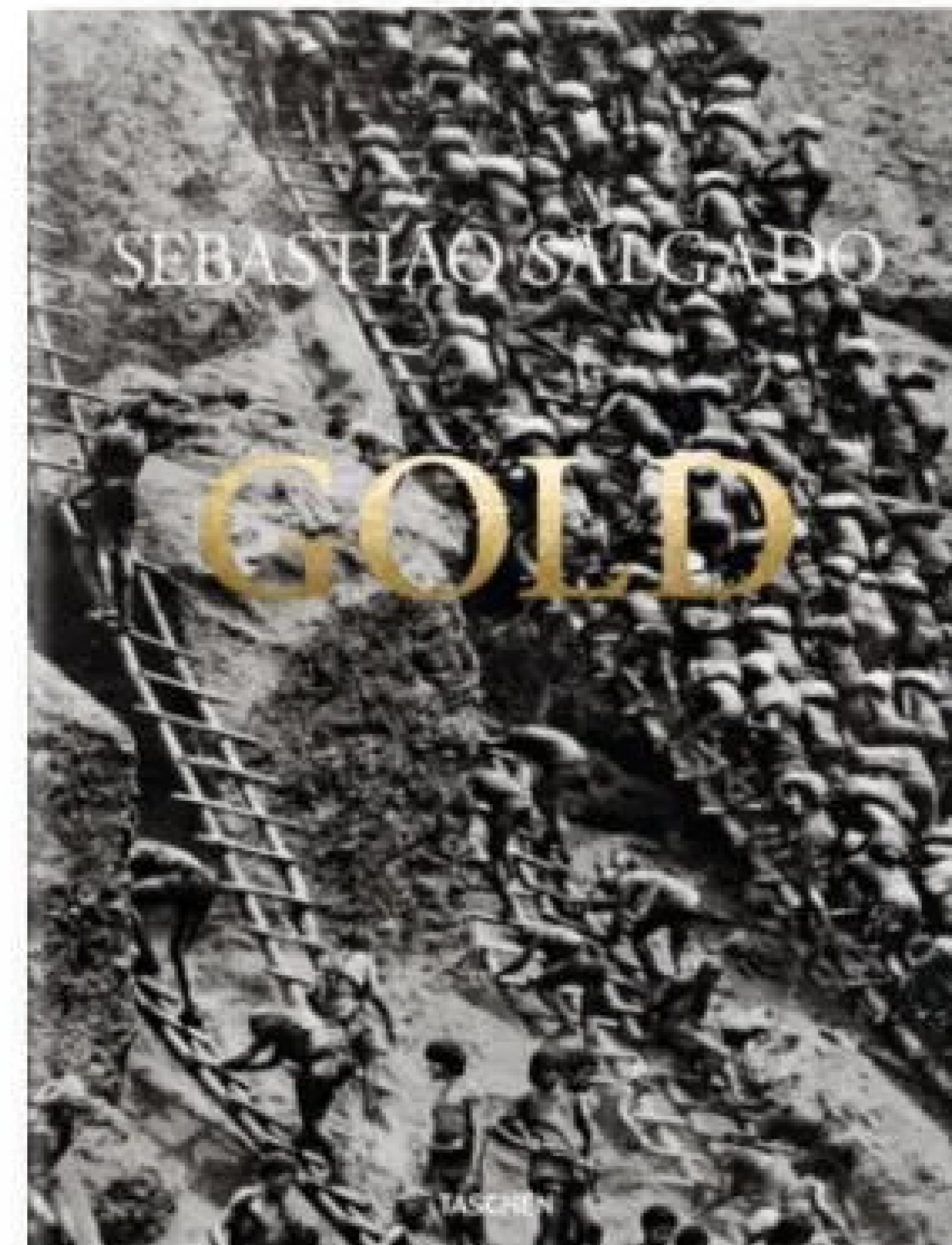
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432 pages $100/€/£75

Sebastião Salgado@TASCHEN



XXL

SEBASTIÃO SALGADO. GOLD
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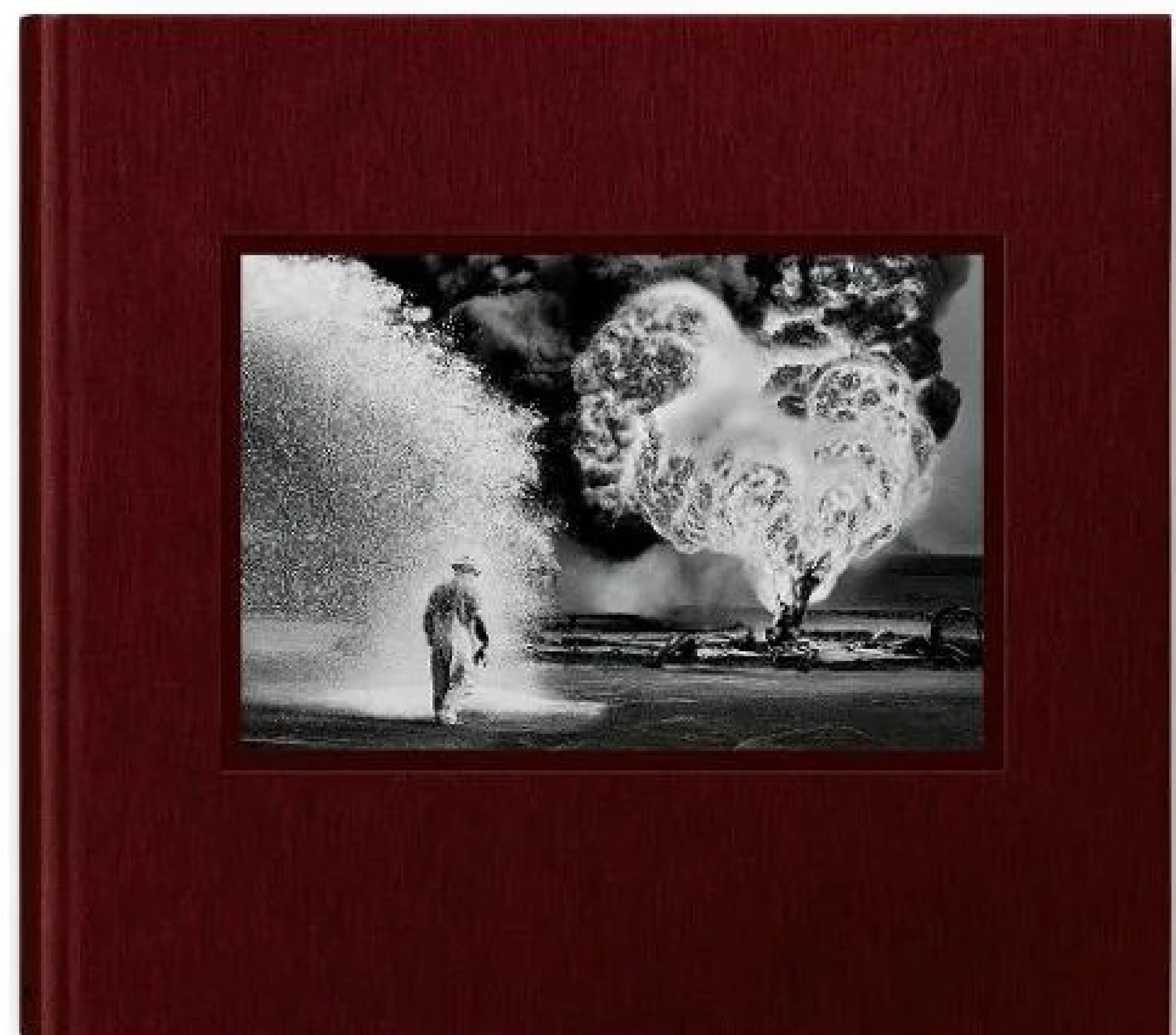


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XL

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XXL

**SEBASTIÃO SALGADO. KUWAIT.
A DESERT ON FIRE**
Edition of 1,000 copies
Signed by Sebastião Salgado
188 pages $1,250/€/£1,000

The XL version of the smash-hit Collector's Edition that sold out in 24 hours

Show You the World in My Eyes



XL

DEPECHE MODE BY ANTON CORBIJN
Anton Corbijn, Reuel Golden
512 pages $ 150 / € / £ 100

Since the 1980s, Dutch master Anton Corbijn's timeless and brooding aesthetic has cemented Depeche Mode's reputation as effortlessly cool. With over 500 images from Corbijn's personal archives, some never seen before, as well as Corbijn's handwritten captions, and an in-depth interview with the artist, this is the eagerly anticipated, wallet-friendly successor to our 2020 limited edition. Created with the full collaboration of the band, *DM by AC* visually amplifies Anton Corbijn's stunning impact on the world's biggest cult band and celebrates one of the most creative and enduring collaborations in rock history.


M

JULY

1987

RANDERS



Early '87 i did a second video for DM, 'STRANGELOVE', shot in Paris. they liked it enough to ask me to do the next single of their upcoming ~~old~~ album 'Music for the Masses'. So i was invited to the recording studio in Denmark, PUK Studios in Randers and that is where i shot the 'Never Let me down Again' video. Again, like with the other 2 previous videos, i shot it myself.
As i had some time on my hands we decided to do some stills and these were then used for their next tourbook. It was a fantastic area to shoot in, beautiful countryside and beautiful farm. a very relaxed shoot.

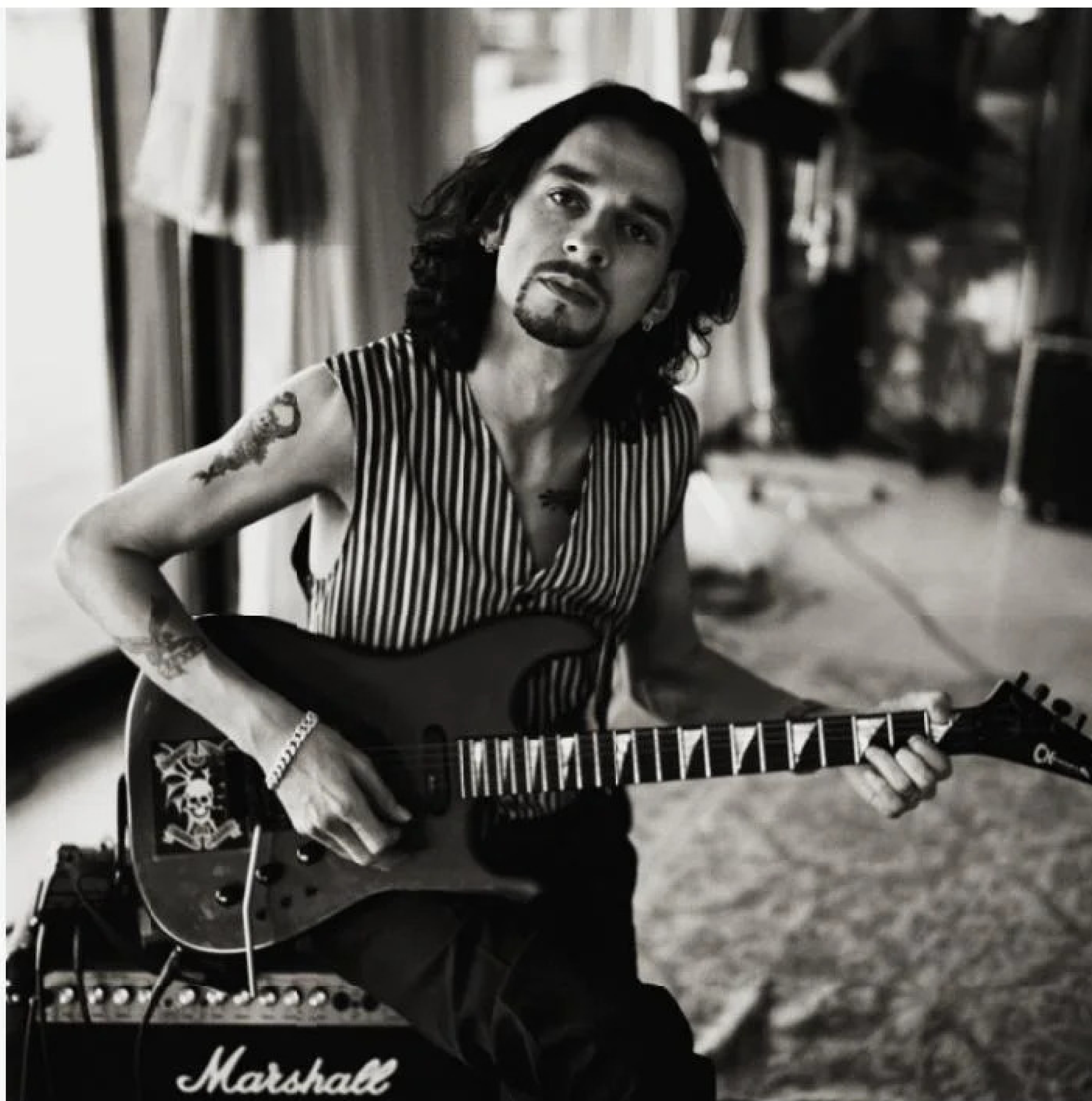


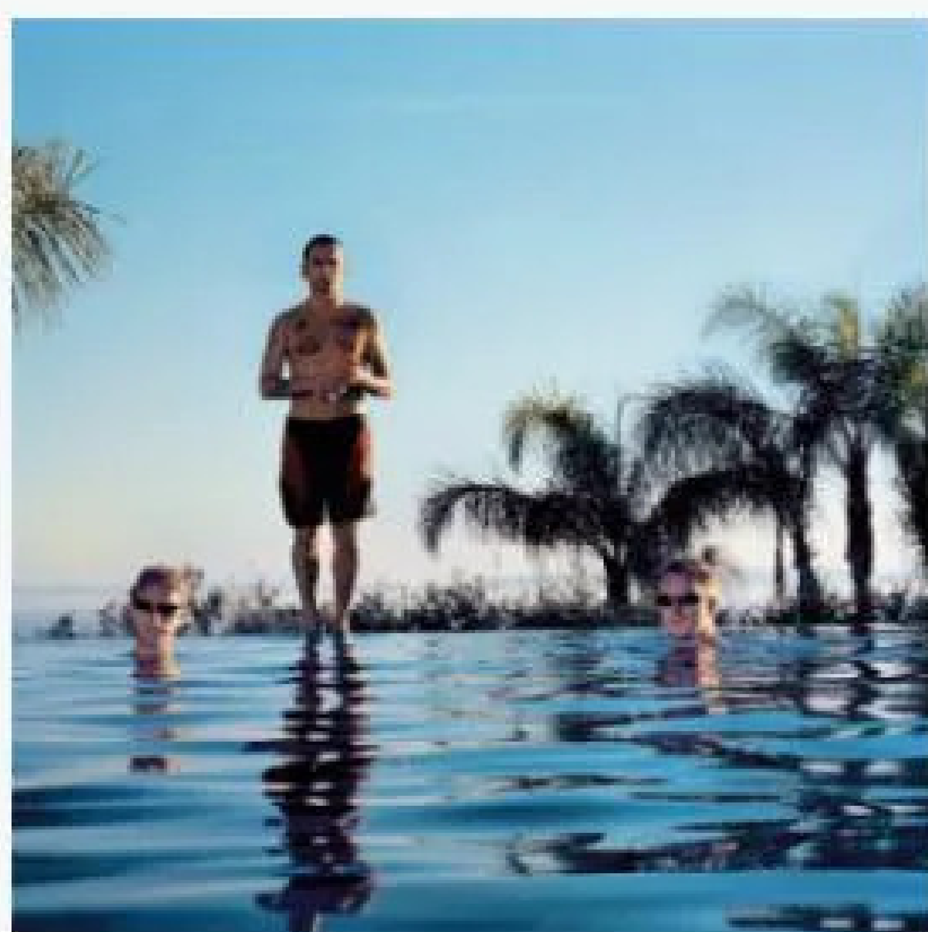
MAY

1992

MADRID

And then, a dark period started.
The band had rented a villa in Madrid to record SOFAD short for 'Songs of Faith and Devotion'. The place felt dark due to the atmosphere between the bandmembers. Dave often sang in the basement and he was using heroin. He was and looked a changed man. the villa was also used as a place to live for the band during several months so they never got a break from each other. It would also become the last record with Alan Wilder who left DM in 1995, after the tour.
I spent a few days in the Madrid villa, had a bedroom in the basement so i kind of understood the predicament.







A bit more what you'd associate with Santa Barbara, these pool images. We rented this location for the shoot and it did mean i had to get in there myself for the shots.



November

2005

Jacksonville

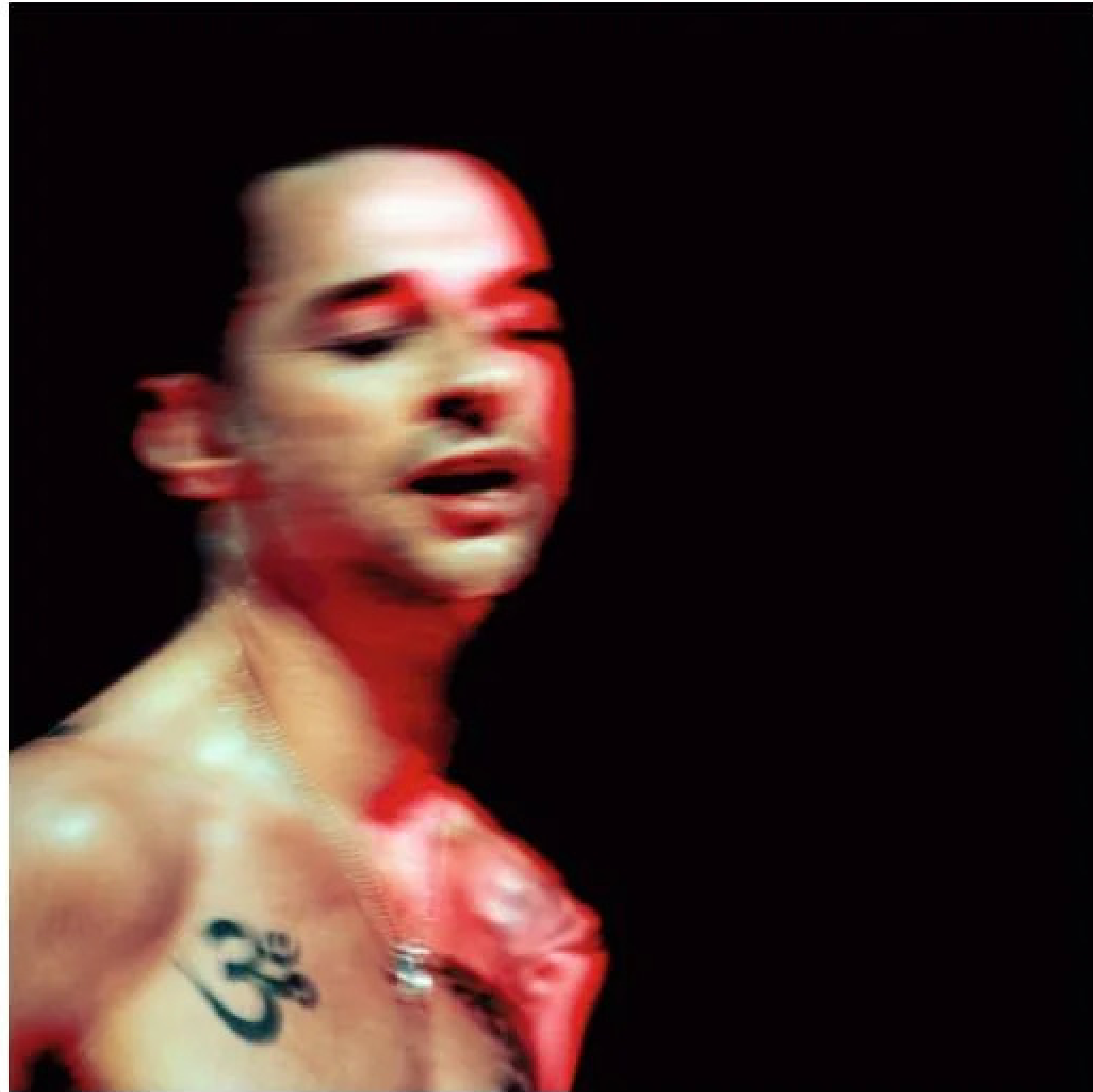
We were in Jacksonville Fl. for the tour rehearsals and i decided to do a shot of Martin with this great hat. I believe it was from NYC. That hat plus the shoulder pieces made for a fantastic shape.
Martin has a lovely way of incorporating his punk/goth/glitter [illegible] style.

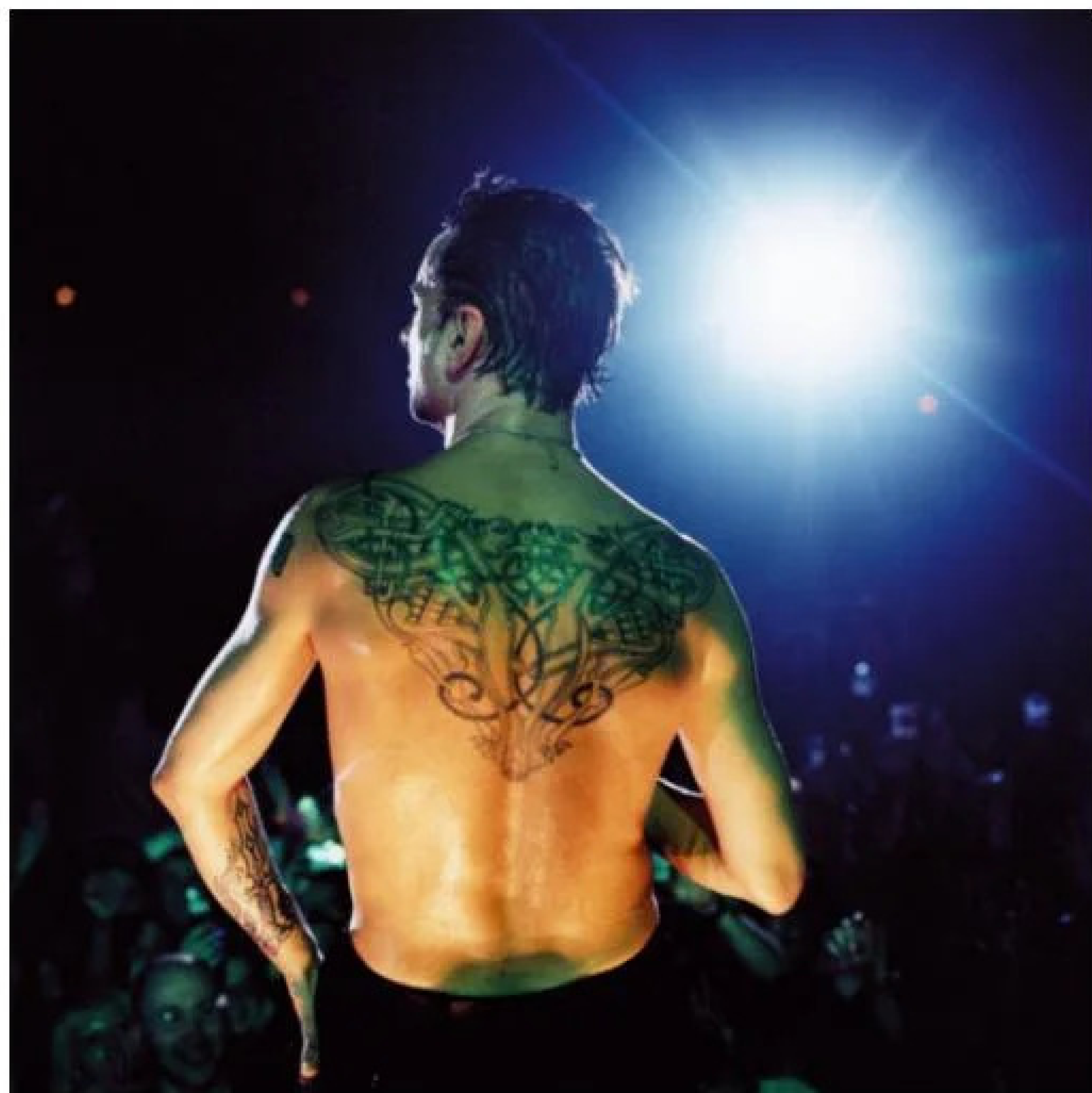




"Anton was able to give the DM sound, that we were beginning to create, a visual identity."

Dave Gahan



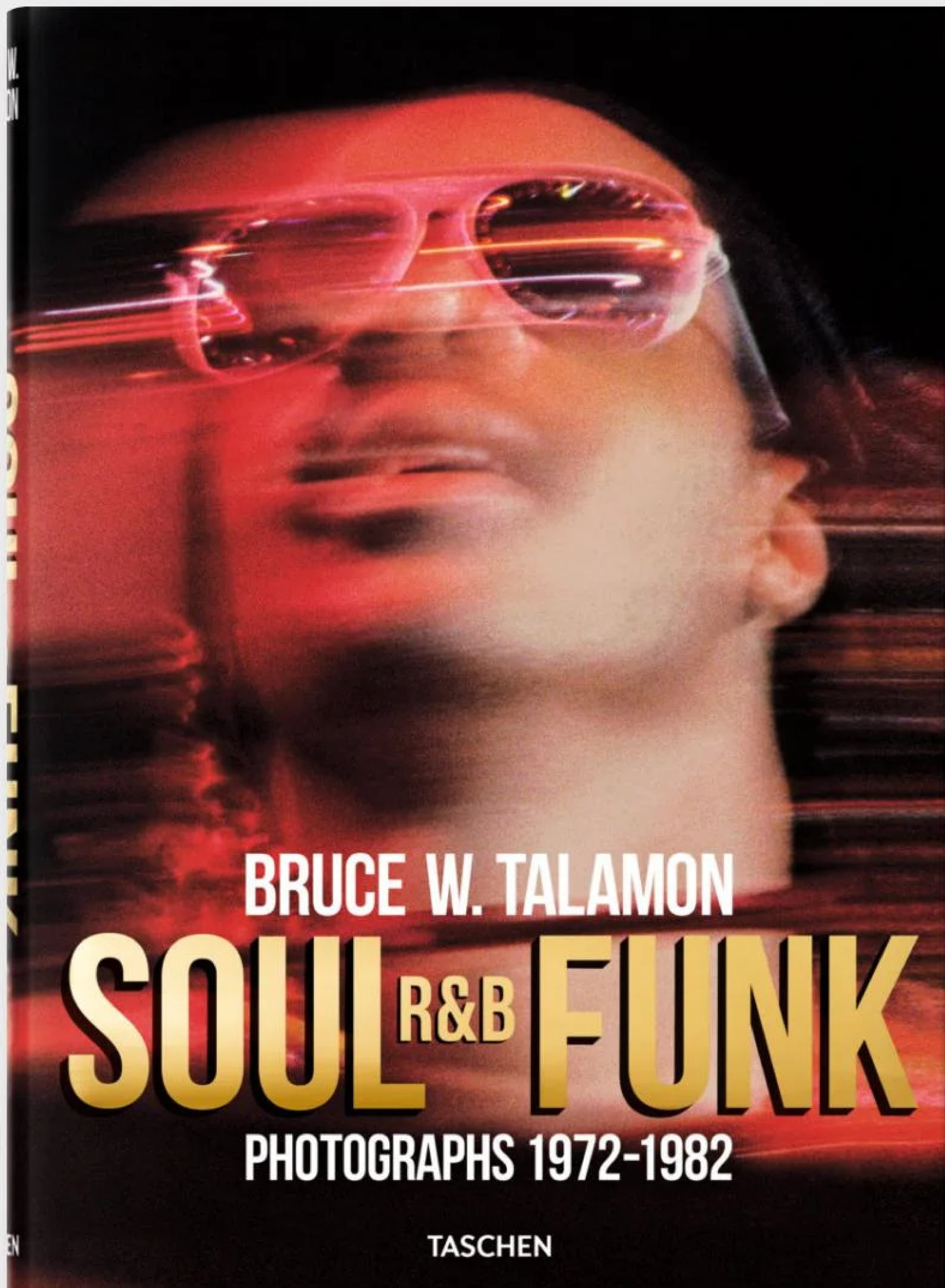


All photos: © Anton Corbijn



Chaka Khan, 1977.
Photo: © Bruce W. Talamon

"For ten glorious years,
I had the best seat in the house."
Bruce W. Talamon



BRUCE W. TALAMON.
SOUL. R&B. FUNK.
PHOTOGRAPHS 1972–1982
376 pages $70/€/£50

The Legend of a Music Label







"As the record label celebrates 75 years of hits, a stunning new collection of pop portraits reminds us how it's always moved (and grooved) with the times."

The Mail on Sunday

Previous spread:
The Beach Boys, Paradise Cove, Malibu, California, 1962.
Photo: Ken Veeder, Capitol Photo Archives.

Opposite:
Grace Jones, 1989.
Photo: © Greg Gorman.

Jimi Hendrix, Fillmore East, New York City, December 31, 1969.
Photo: Jim Cummins, Copyright Iconic Photos LLC, Source Image Fortress Corp.



CAPITOL RECORDS
Reuel Golden, Barney Hoskyns
488 pages $80/€/£60

Capitol Records brought the Beatles to America and the Beach Boys to the world, and, with its iconic Hollywood tower, was also home to Nat King Cole and Frank Sinatra. This epic photographic and musical history is the official account of Capitol Records, featuring a foreword by Beck and hundreds of images from the Capitol Record archives through pop, rock, country, classical, soul, and jazz.

FRÉDÉRIC CHAUBIN *Stone Age. Ancient Castles of Europe*
Castles and fortresses of medieval Europe



A Legacy in Stone



WHEN WE LOOK at them, castles give us the sense of a life that is distinct, distant from our own. This, no doubt, is the perception that locates castles in the collective imagination. But what is this object, so singular it seems to be alive? This subject that appears oblivious to us? What is a castle?

The first thing we see is the familiar language of archetypal forms: keep, crenellations, moat. An iconic silhouette that every child can conjure up with a few strokes of a pencil. This simplicity of features that everyone can identify reflects the rigorously functional character of the castle and its conception. Children have no trouble explaining the reasons for these forms.

Another virtue of the castle is that it is legendary. It came into being during the High Middle Ages, an ill-defined period that fired the literary imagination. In Europe, from the 10th to the 15th century, this age was characterized by a fragmentation of power. In this disintegrating world, castles developed as islands of stability.

A castle, as any child will tell you, is home to a lord. It is, above all, a fortified residence. At times of turbulence, this edifice consisting of one or several walls was designed to shelter its occupants from the dangers of the outside world, protecting them from external aggression while asserting the lord's territorial possessions. This architecture of closure, from fortified house to citadel, is all about rootedness.

The spirit of a castle is often the spirit of a place. A castle perches on the heights. This genius loci is not, however, an aesthetic matter. To dominate, the best position is above, looking down. When the relief allows it, fortifications aim for altitude, to be out of reach. They follow and extend the line of the rocks. And when the land is flat, the castle reaches for the sky, by stretching out its towers and ramparts. Entrenchment is its defense. Even if this model of a castle is relatively constant, it developed over the years and forwent its original purity for more sophisticated forms. This process manifests an organic evolution driven by necessity. Initially passive, behind its ramparts, the castle turned proactive. It empirically developed countermeasures that were necessitated by changes to its assailant's armory, especially the introduction of artillery at the turn of the 15th century.

As we have seen, castles were built to weather unstable times. Observation tells us that there were countless structures like this, scattered over the continent. But if they were found all over Europe, they knew no frontiers—or rather, not the frontiers we recognize today. These castles map the lines of conflict on the land. Their history charts the mutations of territories that were continually fluctuating from the 10th to the 16th century.

With only a few exceptions, we barely know who shaped these castles. Their origins cannot be dated with any certainty. Over the years, they changed hands. They were built in keeping with successive phases and metabolized developments. When shorn of their defensive function, they were absorbed by the Renaissance, pacified and transformed, sometimes even abandoned.

The aim of this project is not to offer a technical study of castle architecture. Its remit is not to exhaustively document forms and styles. There are too many castles in Europe for that. The purpose, rather, is to use the magic of photography to show how these remains have endured time. Photography is a medium of traces. Its time is the time of ghosts. Castles are their place. *Frédéric Chaubin*



Previous spread:
Rocca Calascio, Italy, Abruzzi, 11th–13th century.

Macenas Tower, Spain, Almería, 18th century.

Opposite:
Coca Castle, Spain, Segovia, 15th–16th century.







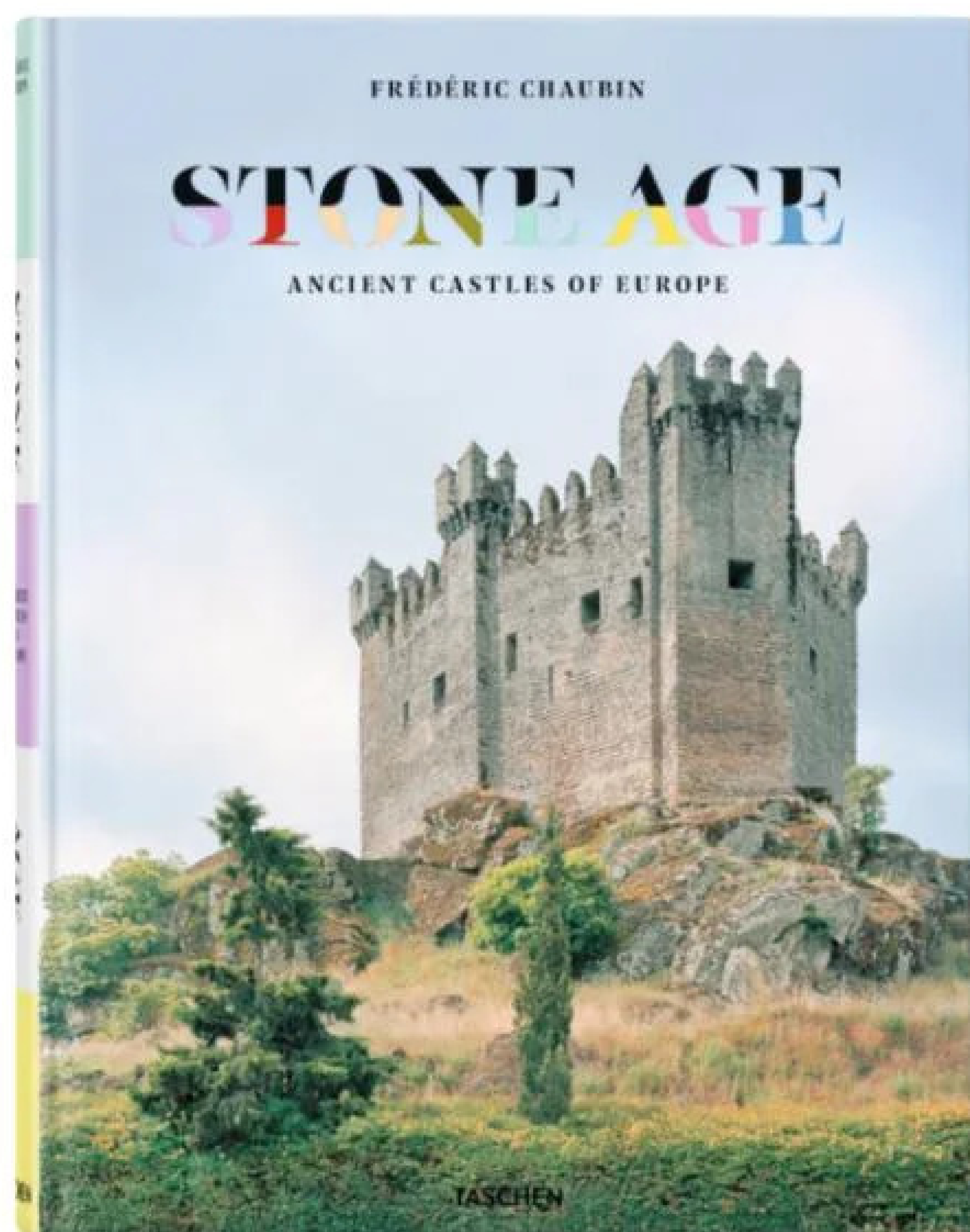
"Frédéric Chaubin's highly stylized and romantic photographs bring attention to atypical examples of architecture …"
SHOOTING SPACE

Falconara Castle, Sicily, Caltanissetta, 13th–20th century.

Opposite: Castelgrande, Bellinzona, Switzerland, 11th–13th century.

XL

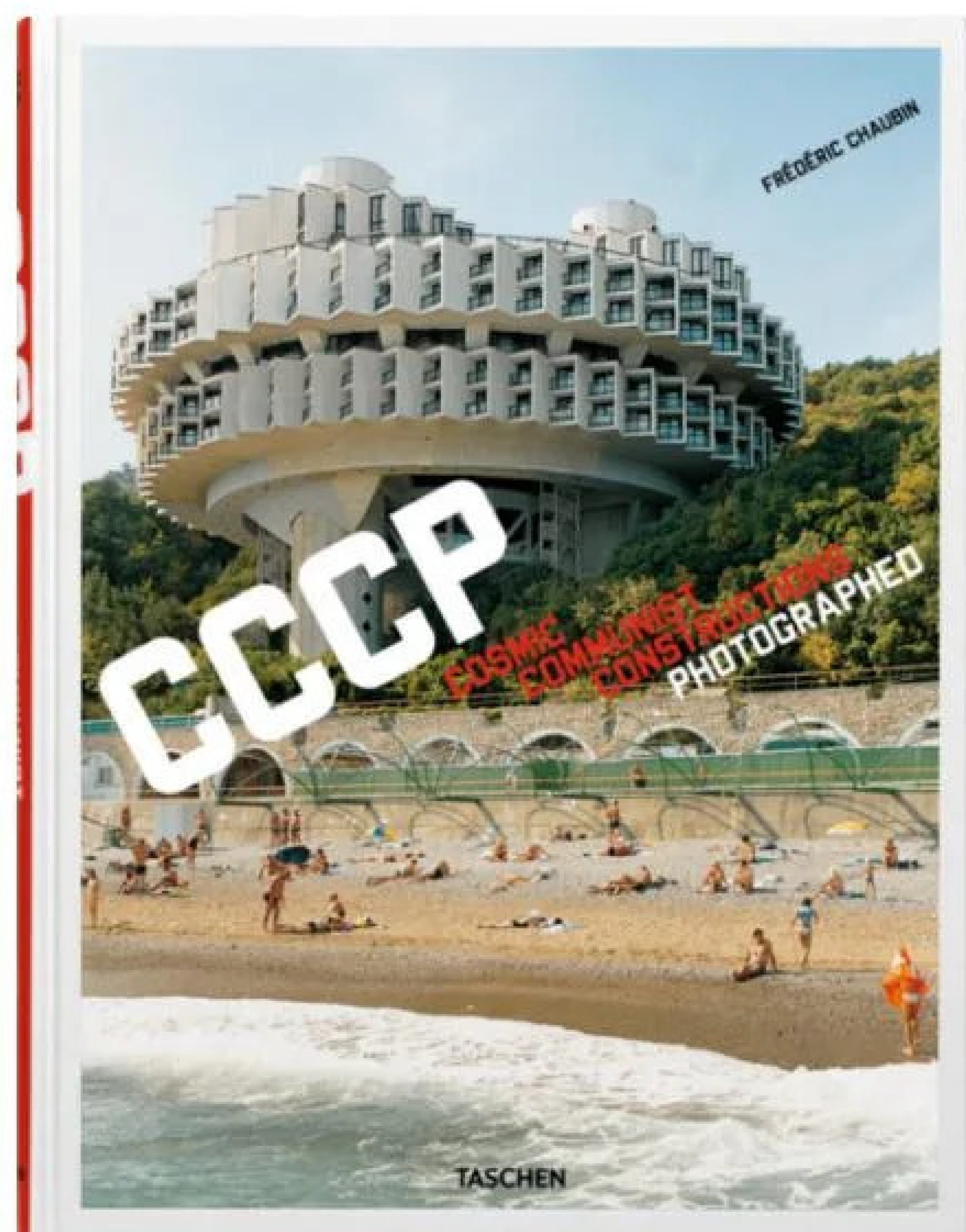
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A visual exploration of earthbound architecture

Buildings in Harmony with Earth





Previous spread: Biete Ghiorgis, 1100–1200. Lalibela, Ethiopia. Photo: © Iwan Baan.

Stepwell, c. 1500. Panna Mia Baori, Jaipur, India. Photo: © Iwan Baan.

Opposite: Forest Tower, Putten, Netherlands, SeARCH, 2004–2009. Photo: © Jeroen Musch.

BUILDING IS ONE of very few endeavors that are physically connected to the surface of the earth, fixed and enduring. Nevertheless, for centuries, especially in the West, we have considered ourselves separate and above nature, drifting away, defining our own systems and order, and using the ground as a nothing more than a passive foundation. Other times we sought connection, drawing on nature for ritual and religion, fortified protection, and ecological balance.

This global compendium of nearly 1,400 pages brings architecture back in harmony with Earth's surface. For years, Bjarne Mastenbroek and his architectural firm, SeARCH, have delved into the relationship architecture has, had, and will have with its surroundings, seeing buildings as landscapes that fit into their site without dominating or disturbing it. For *Dig It!*, they have dug deep into the history of building culture and brought to light fascinating examples of this philosophy—some well known, some previously undocumented.

From African churches chiseled from rock and Chinese villages dug into terrains to Parisian housing vibrantly overgrown and a villa built into the cliffs of Capri (famously featured in the film *Le Mépris* starring Brigitte Bardot), this book dissects structures from the past millennia. Part atlas, part encyclopedia, it highlights traditional vernacular practices, reconsiders all-time favorites, and celebrates contemporary examples across the globe. Designed by Mevis & Van Deursen, the extensive collection features analytical drawings from SeARCH and photo essays by Iwan Baan.

Dig It! acknowledges an effort to reconnect architecture and landscape and merge building with ground. Separated into six chapters (or "strategies")—Bury, Embed, Absorb, Spiral, Carve, and Mimic—this remarkable survey reveals humanity's connection to the earth through building culture: clever and utterly relevant for the challenges that we have and will face in both urban and natural environments.

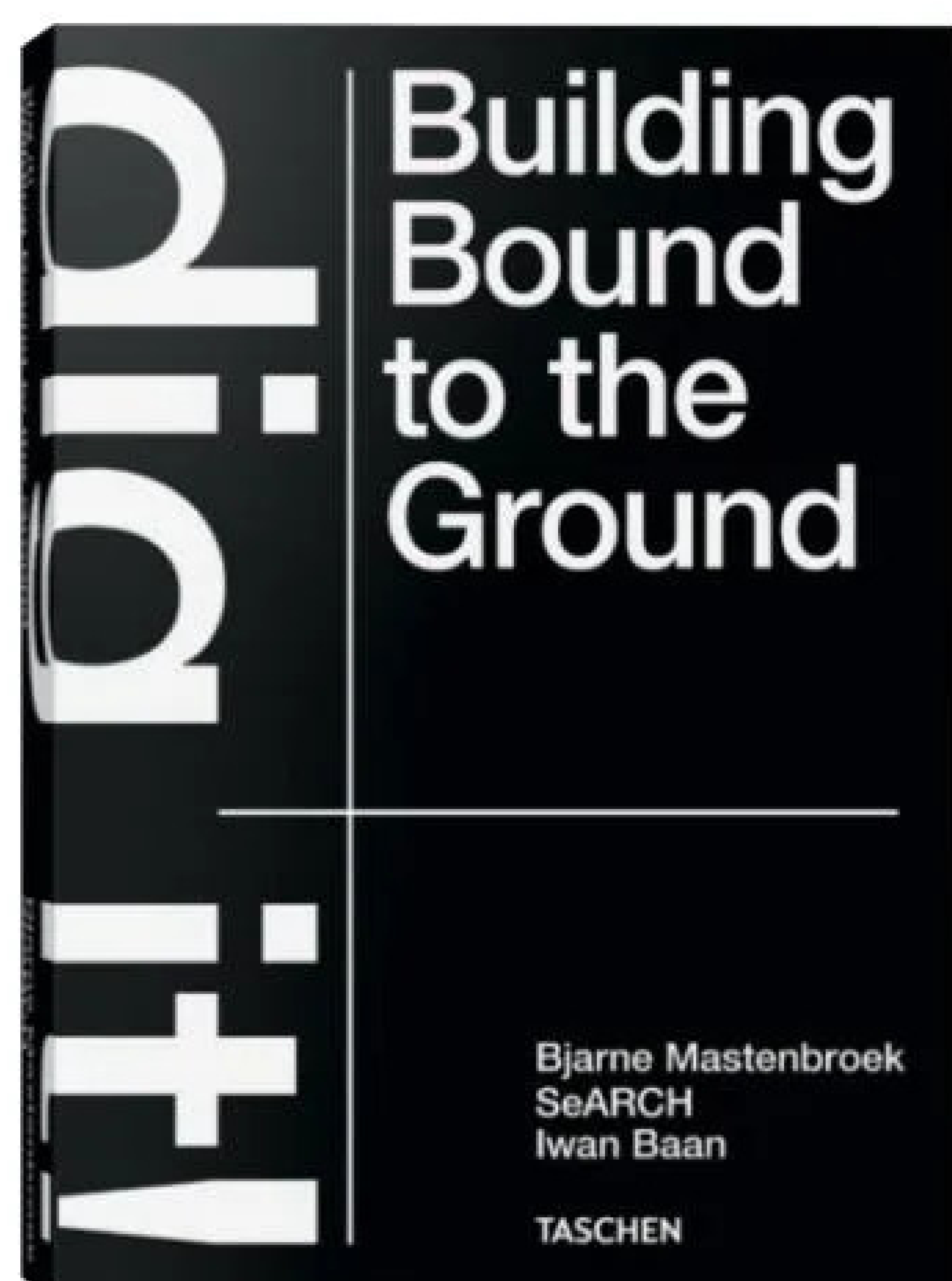




Costa Brava Clube, Rio de Janeiro, Brazil, Ricardo and Renato Menescal, 1962–1965.

"Mankind destroys the skin of the earth at an unprecedented scale. The time has come for a fundamental reset—architecture must do more to reconnect, dig in, overlap, and merge with the earth on which it stands."

Bjarne Mastenbroek

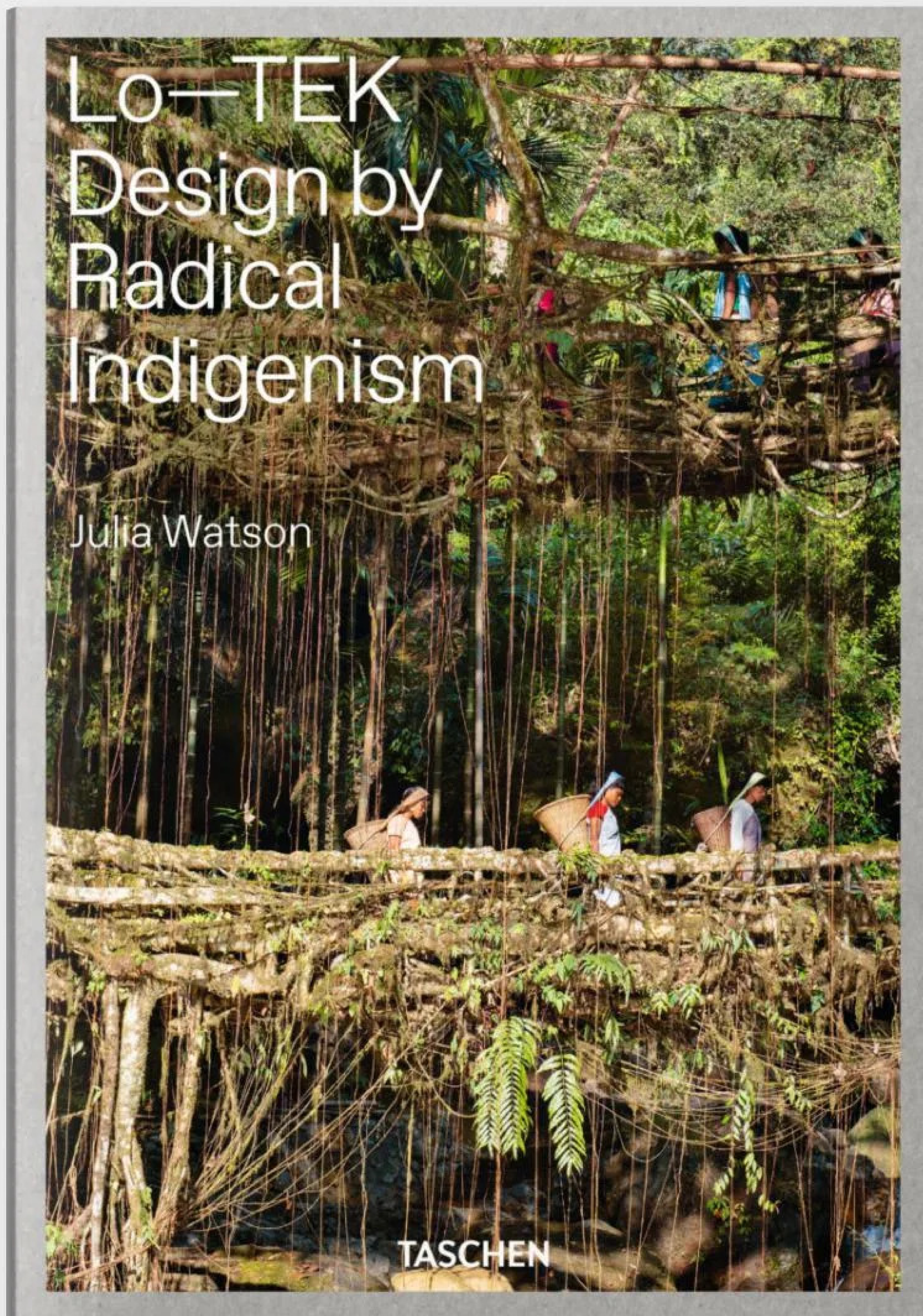


DIG IT!
BUILDING BOUND TO THE GROUND
Bjarne Mastenbroek, SeARCH, Iwan Baan, Esther Mecredy, Mevis & Van Deursen
1,390 pages $ 125/€/£ 100

Dig deep into the origins of building. The ground, now often used as a passive foundation for going higher, is rife with possibilities. Bjarne Mastenbroek investigates the relationship architecture has, had, and will have with site and nature. Dissecting structures from the past millennia, this nearly 1,400-page global survey, designed by Mevis & Van Deursen, is accompanied by more than 500 analytical drawings from SeARCH and photo essays by Iwan Baan.

"Examples of centuries-old design that combat climate change."

architecturaldigest.com



JULIA WATSON. LO—TEK.
DESIGN BY RADICAL INDIGENISM
420 pages $50/€/£40

Opposite:
The Palayan Rice Terraces of the Ifugao people, Philippines.
Photo: © Rob Kroenert.



KUMA. COMPLETE WORKS 1988–TODAY

A definitive survey of the architect's oeuvre

The Complete Kengo Kuma




iag

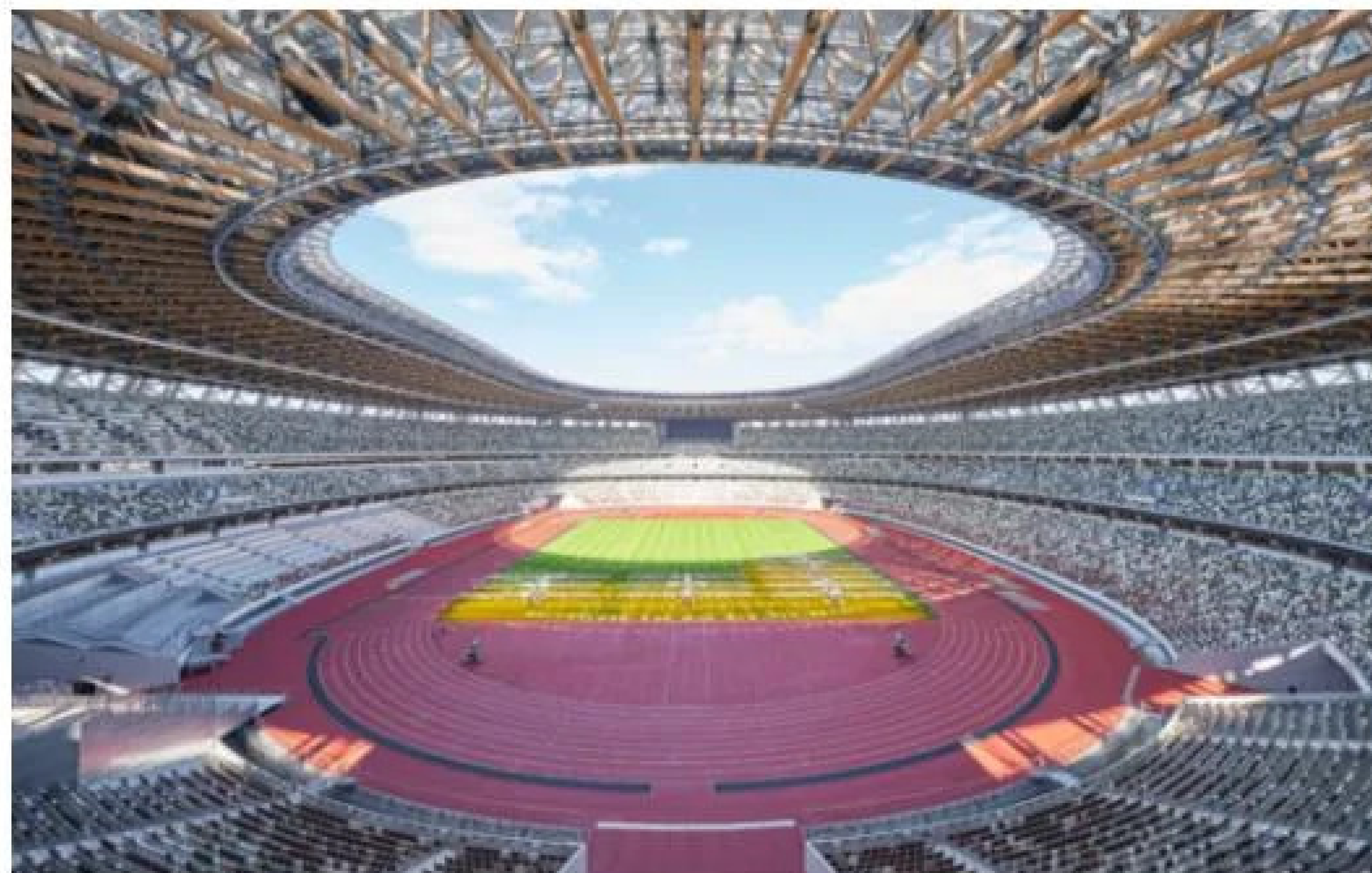
Structures for Our Time

By Kengo Kuma

Previous spread: Great (Bamboo) Wall, Beijing, China, 2000–2002. Photo: © Satoshi Asakawa.

Opposite: The Exchange, Sydney, Australia, 2019. Photo: © Martin Mischkulnig.

Japan National Stadium, Tokyo, Japan, 2016–2019. Photo: © Japan Sport Council.



I HAVE LIVED my life during two contrasting periods, and I have tried to create architecture with a desire to discern the essence of these times. Today's needs are different from those of the immediate past. One of these periods is 20th-century industrialized society, while the other is 21st-century post-industrial society. America was considered the champion of industrialized society. Japan used America as a model in order to achieve rapid economic growth and the second largest GDP in the world. The 1964 Tokyo Olympics were a symbol of this rapid growth.

In 1964, I was 10 years old and in fourth grade. My father took me to see the Yoyogi National Gymnasium recently designed by Kenzō Tange, and I was amazed. Tokyo was an unpretentious city at the time, mainly consisting of one- and two-story wooden houses. Kenzō Tange built two concrete towers in the middle of this flat city and suspended the roof of the Yoyogi National Gymnasium from cables between the towers. The Yoyogi National Gymnasium was so much higher than everything else around it that it seemed to touch the sky. I was moved and made the decision that day to become an architect. Kenzō Tange, and creating buildings that touched the sky, were my goals.

By the time I reached college, Japan had completely changed. The issue of pollution had emerged, and people had begun to think that large public buildings were a waste of taxes and a cause of environmental damage. Kenzō Tange was no longer a hero in my mind. He was an anachronistic old man. I traveled to the corners of the world looking for something to replace concrete and steel. I went to the Sahara and visited houses made from sun-dried bricks. I visited islands in Japan and thought about the appeal of small, wooden houses. I became confident that small, low buildings were much more appealing and that the age of large, tall buildings had come to an end. I got many hints from rural villages.

I was asked to design small buildings for towns and villages in the countryside in the 1990s, during the Japanese economic downturn. Although the buildings were small, this work was rewarding. I was able to talk and work directly with local craftsmen. For projects in Tokyo, I could only talk with the manager of the construction company. And managers were primarily interested in financial factors and the schedule of a project. They were not interested at all in the architecture itself. They were not interested in the elements that comprised buildings. To them, buildings consisted of money and time.

Since nothing would change by talking to them, I decided to travel and see various places in Japan. I found that there were quite a few craftsmen who had not given up and continued to persevere with their craft. When I created buildings together with these craftsmen, I learned from them. I acquired a wealth of knowledge about natural materials: wood, paper, and earth. This is something that they do not teach you at school. The craftsmen were an integral part of this process, and I thought alongside them as they worked.



As this process went on, the range of my travels gradually expanded. I was able to build things with local people in the countryside in Asia, as well as in Europe and America. I came to feel that a country as a unit has no meaning. What did have meaning, and was very rewarding, was making things using the materials and skills that are unique to each location. This made me think that I should focus on each locale and work closely with the people in that place, forgetting about the country in which it was located.

When I learned that the Olympics were coming to Tokyo for the second time in 2020, and that a main stadium would need to be designed, I focused my thoughts on how something different from the 1964 Tokyo Olympics could be created. That was the only thing I thought about. I thought that it was both my mission and obligation as someone who had been given the opportunity to live in these two contrasting ages.

The 1964 Olympics were represented by concrete and steel. Being tall and large was both a goal and a theme for that age. In the year 2020, we were looking in the opposite direction. In the current period, being tall and large seems embarrassing. The goal of our time is to be low and small. People have begun to feel that using industrial products, such as concrete and steel, is problematic, and that being surrounded by "weak" and soft materials like wood and paper makes people feel more at ease.

I thought that I would like to show people that it is possible to build a stadium that can accommodate 80,000 people using wood as the main material. In addition to replacing concrete and steel with wood, I wanted to create architecture that was like a cloud made up of small wood particles. Wood is subject to the limitations of nature, and there are limits to the dimensions of wood members. Natural wood is always small, gentle, and soft. Wood is humble.

I designed a stadium that can hold 80,000 people as an ambiguous structure that looks like a cloud, made by assembling small pieces of wood. Fortunately, the stadium is surrounded by one of the most beautiful parks in Tokyo, Meiji Jingu Gaien Park. A stadium with a presence that resembles a cloud blends in and becomes one with the forest.

Modern architecture negated the heavy walls of the 19th century and earlier periods and was thought to blend in with the environment as long as glass was used. But glass is a material that only ensures a line of sight. It is impossible to connect architecture and nature by only using glass. In the 20th century, priority was given to line of sight, and this concept induced a dependence on glass. Modernism depended on concrete, steel, and glass, and this resulted in a severing of the connection between people and nature, making nature something that was very far away. The stress that this attitude created tended to crush people.

Traditional architecture in Japan did not use concrete, steel, or glass. In addition, heavy materials like stone were rarely used. Traditional Japanese architecture uses soft and light materials like wood and paper to provide a gentle connection between people and nature. The skills to make this possible were honed over the centuries. A priority was placed on configuring architecture with small pieces when spaces were designed, with a focus on horizontal and diagonal elements nestling close to the ground and using a minimum of vertical elements.

Because there are many mountains and valleys in Japan, it was impossible to bring materials from other locations, resulting in the creation of a unique style of architecture in each village. Even though Japan is a small island country, it is a treasure trove of diversity. Japanese architecture is full of hints for how we can enable the reconnection between nature and people.

An exploration of these ideas also provides hints for solving environmental problems that the world is currently facing. Over a period of many centuries, an effort was made to create an environment that is as comfortable as possible in Japan—where there is frequent rain, cold winters, and hot, humid summers—without depending on air-conditioning. This effort resulted in an impression of abundant space, even in houses that are small. Many houses were crowded into the limited flat land available, but they provided agreeable living conditions. Towns and houses were all compact, but people were happy. Large roofs were an important element in this equation. The open space created beneath these roofs shaped the environment. Spaces were separated with light screens that provided the ability to respond in a flexible way to changes in lifestyle, accommodating various activities, without depending on glass at all.

This methodology is the extreme opposite of the age of expansion and economic growth, or, in other words, the period when being large was considered meaningful. I would like to use this wisdom to design structures for our time. Architecture in this age will have an entirely different appearance from 20th-century architecture, made in the time of expansion. For today and tomorrow, we will build with entirely different materials.

Kengo Kuma in front of the FRAC Franche-Comté and Cité de la Musique, Cité des Arts, Besançon, France, 2013.

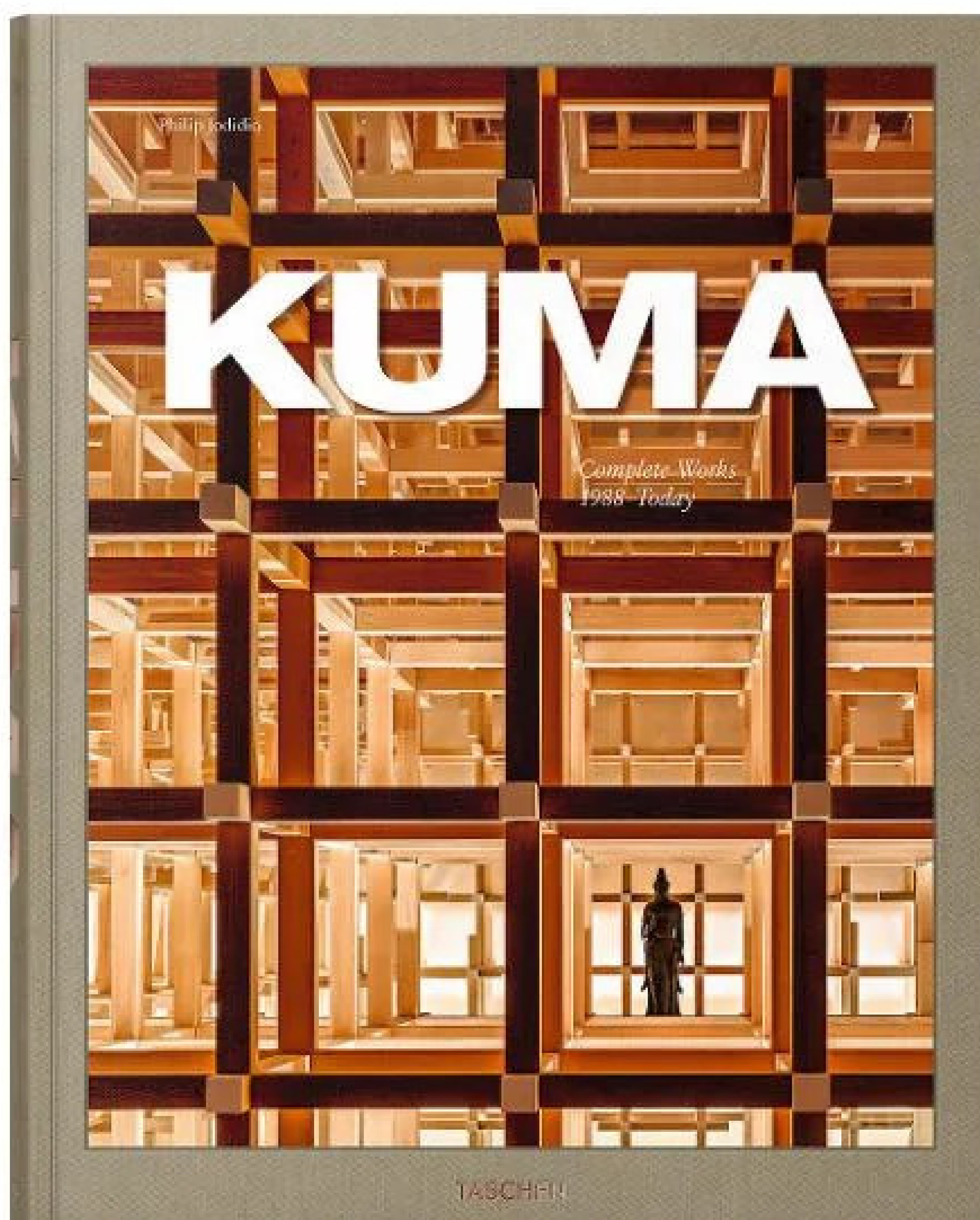
Opposite:
Yusuhara Wooden Bridge Museum, Yusuhara, Kochi, Japan, 2009–2010. Photo: © Takumi Ota Photography.

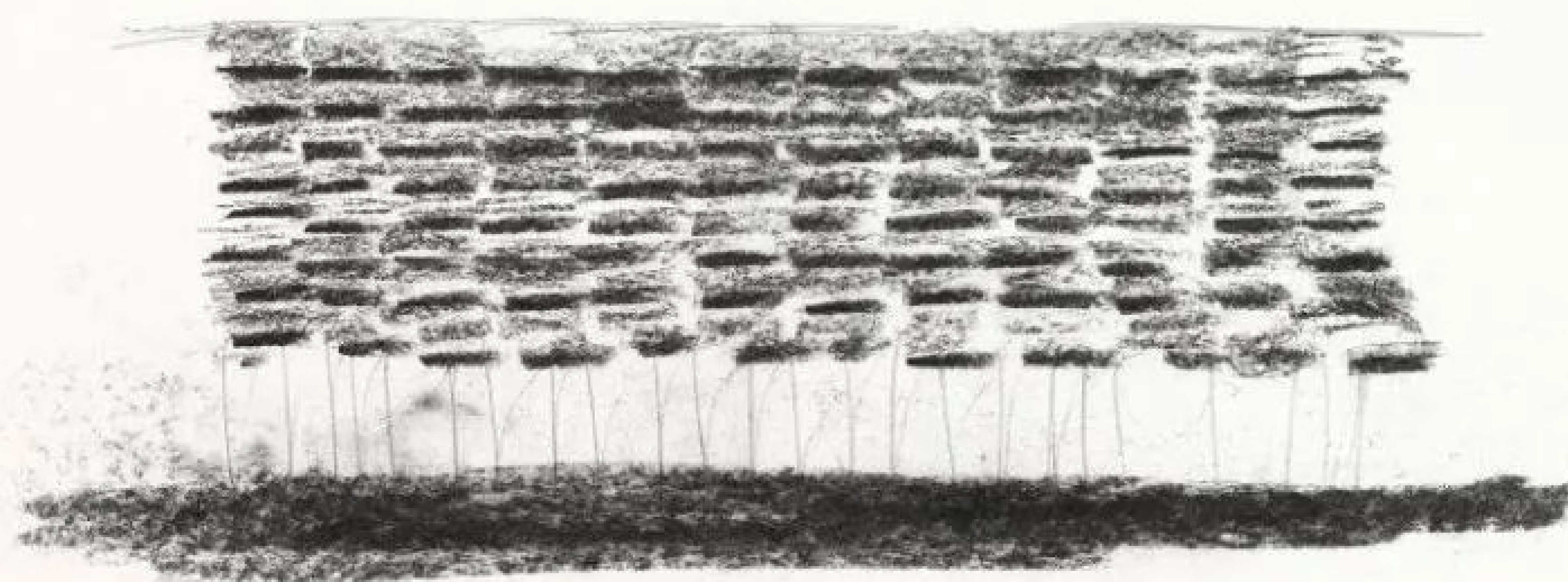


Photo: © Sébastien Bozon / AFP via Getty Images

"For the past 30 years, I have been driven to create architecture by the desire to recover materials, and to reconnect people and physical things. It turned out to be the most enjoyable experience imaginable. This is because the world itself is material."

Kengo Kuma






Art Edition No. 1–200
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Photogravure of a sketch,
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Signed by Kengo Kuma

The book and art print come in a custom-built wooden slipcase designed by Kengo Kuma and produced by a local wood workshop in Japan.
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"When people come to see my architecture, I ask them to touch the materials. I would like to ask anyone looking through this publication to touch the paper while doing so. It would make me extremely happy to know that people are experiencing the quality of this book, the level of which is a first for us."

Kengo Kuma



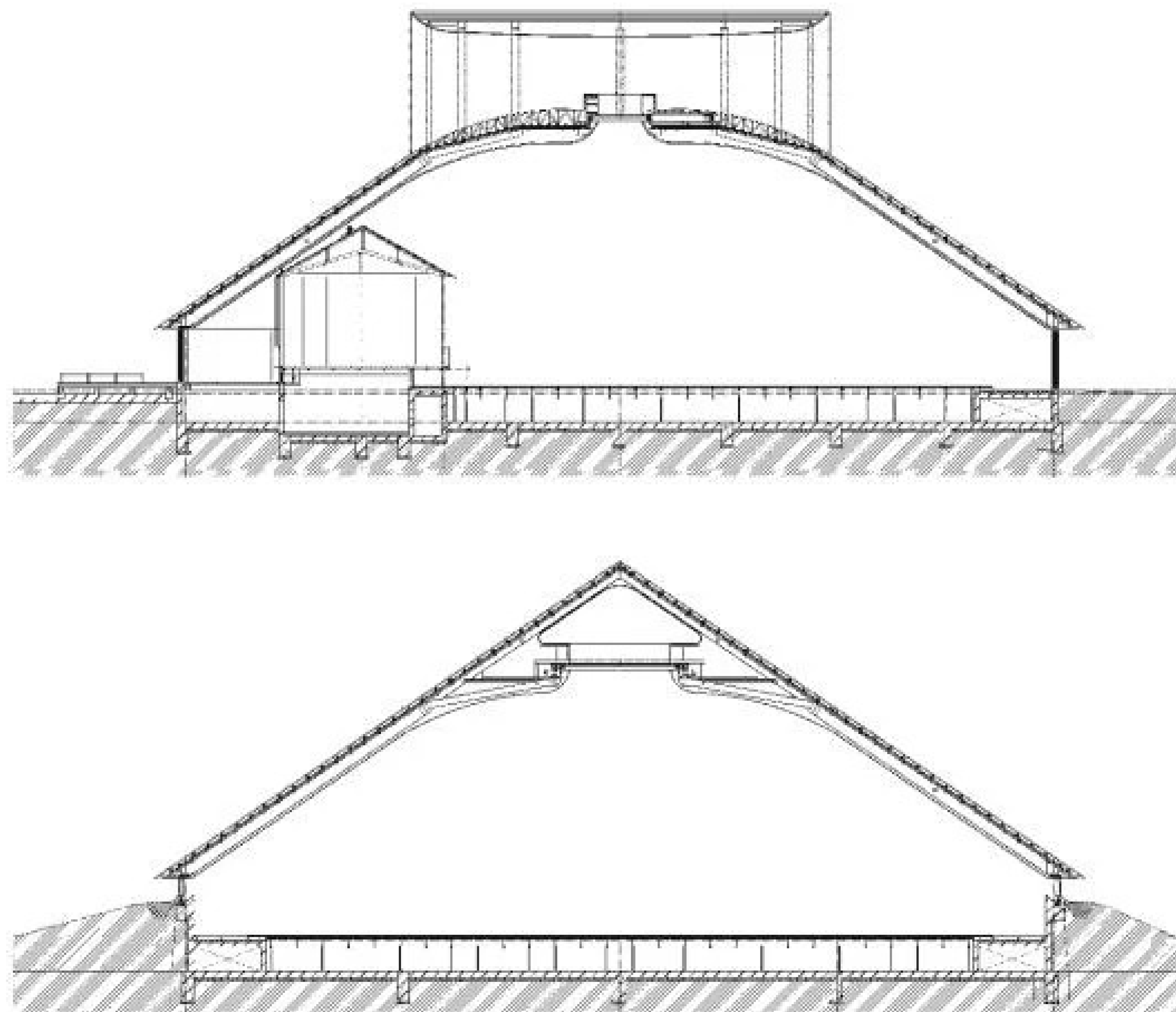
A tour of Japan's contemporary architecture scene

Modern by Tradition



"Delving into ancient traditions
and open to the most contemporary
thought and technical capacities,
the Japanese are a force to be reckoned
within contemporary architecture."
Philip Jodidio

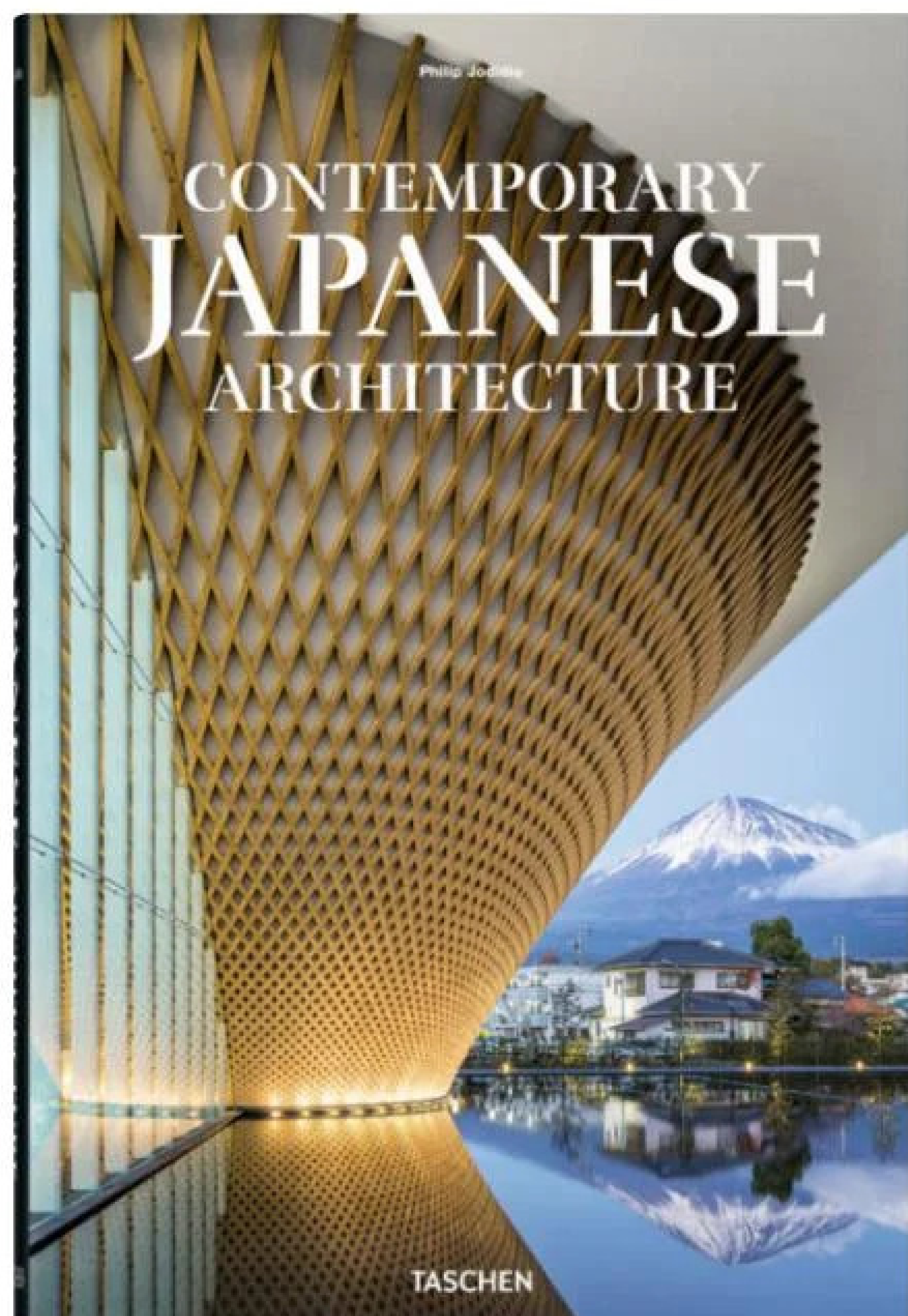




Previous spread: House in Kawasaki by Go Hasegawa, Kawasaki, Kanagawa, 2017. Photo: © Hisao Suzuki.

Above: Illustration: © Sambuichi Architects.

Opposite: Naoshima Hall by Hiroshi Sambuichi, Naoshima, Kagawa, 2015. Photo: © Shigeo Ogawa.



THE CONTEMPORARY ARCHITECTURE of Japan has long been among the most inventive in the world, recognized for sustainability and infinite creativity. No fewer than seven Japanese architects have won the Pritzker Prize.

Since Osaka World Expo '70 brought contemporary forms center stage, Japan has been a key player in global architecture. With his intentionally limited vocabulary of geometric forms, Tadao Ando has since then put Japanese building on the world's cultural map, establishing a bridge between East and West. In the wake of Ando's mostly concrete buildings, figures like Kengo Kuma (Japan National Stadium intended for the Olympic Games, originally planned for 2020), Shigeru Ban (Mount Fuji World Heritage Center), and Kazuyo Sejima (21st Century Museum of Contemporary Art, Kanazawa) pioneered a more sustainable approach. Younger generations have successfully developed new directions in Japanese architecture that are in harmony with nature and connected to traditional building. Rather than planning on the drawing board, the architects presented in this collection stand out for their endless search for forms, truly reacting on their environment.

Presenting the latest in Japanese building, this book reveals how this unique creativity is a fruit of Japan's very particular situation that includes high population density, a modern, efficient economy, a long history, and the continual presence of disasters in the form of earthquakes. Accepting ambiguity, as seen in the evanescent reflections of Sejima's Kanazawa Museum, or constant change and the threat of catastrophe, is a key to understanding what makes Japanese architecture different from that of Europe or America.

This XL-sized book highlights 39 architects and 55 exceptional projects by Japanese masters—from Tadao Ando's Shanghai Poly Theater, Shigeru Ban's concert hall La Seine Musical, SANAA'S Grace Farms, Fumihiko Maki's 4 World Trade Center, to Takashi Suo's much smaller sustainable dental clinic. Each project is introduced with photos, original floor plans, and technical drawings, as well as insightful descriptions and brief biographies. An elaborate essay traces the country's building scene from the Metabolists to today and shows how the interaction of past, present, and future has earned contemporary Japanese architecture worldwide recognition.

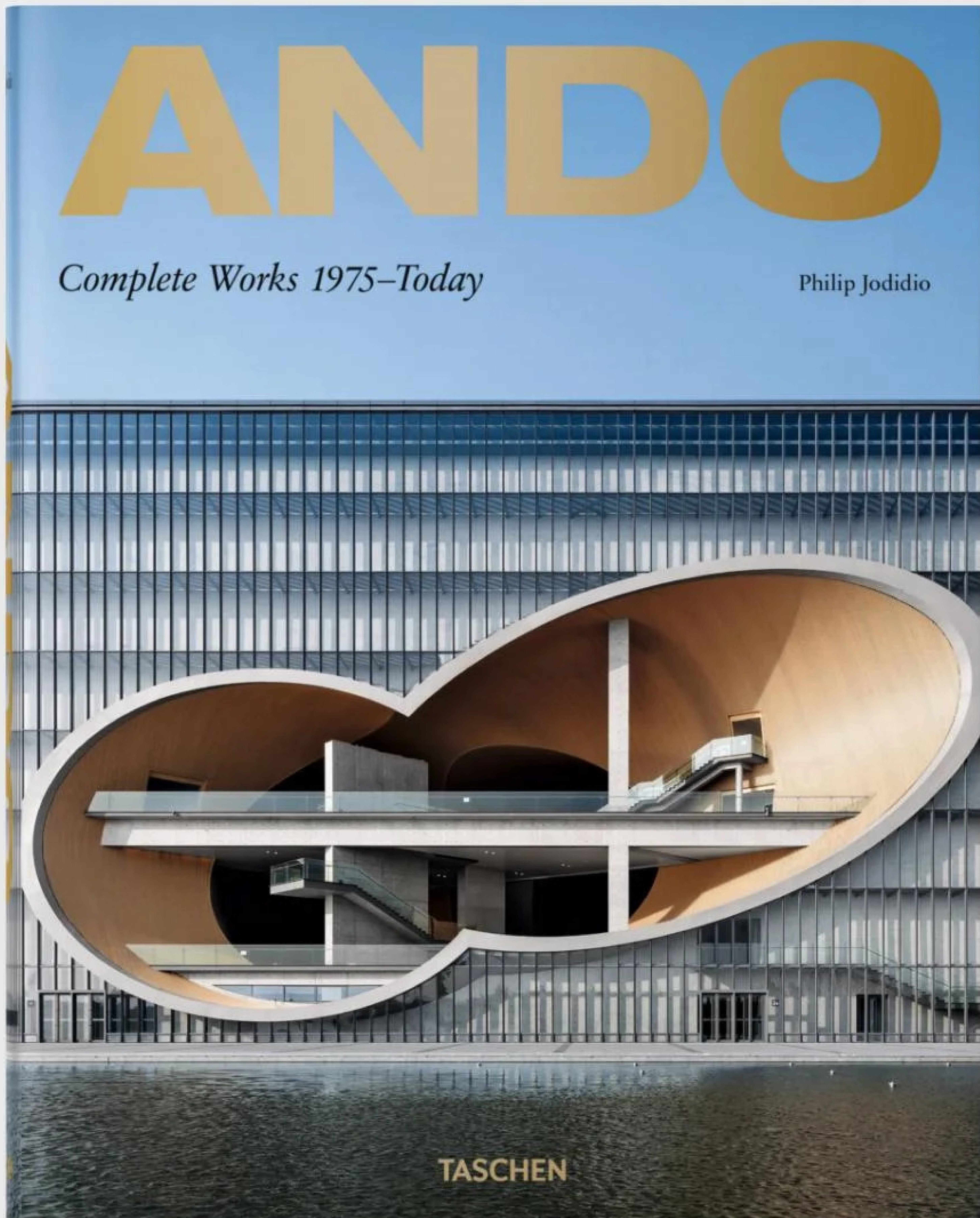
XL

CONTEMPORARY JAPANESE ARCHITECTURE
Philip Jodidio
448 pages $80/€/£60



"A thoughtful and provocative study of the Japanese architect whose earthbound concrete buildings are both sensual and serene."

Metropolitan Home



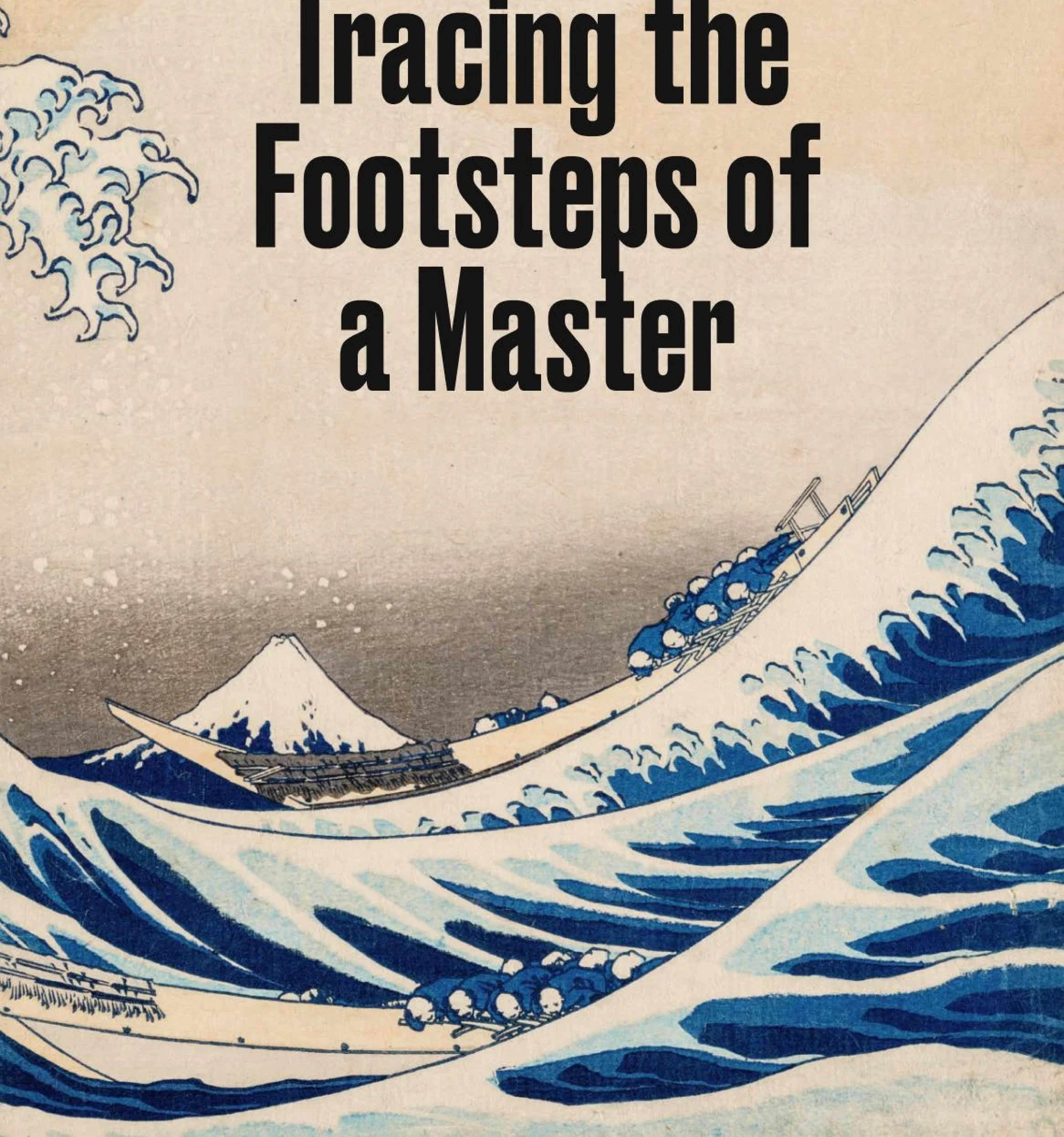
ANDO. COMPLETE WORKS 1975–TODAY. 2019 EDITION
Philip Jodidio
740 pages $60/€/£50

Opposite:
Roberto Garza Sada Center for Arts, Architecture and Design, University of Monterrey, Mexico, 2007–2012.
Photo: © Shigeo Ogawa.


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Hokusai's complete views of Mount Fuji

Tracing the Footsteps of a Master




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TASCHEN



MOUNT FUJI HAS long been a centerpiece of Japanese cultural imagination, and nothing captures this with more virtuosity than the landmark woodblock print series *Thirty-six Views of Mount Fuji* by Katsushika Hokusai (1760–1849). The renowned printmaker documents 19th-century Japan with exceptional artistry and adoration, celebrating its countryside, cities, people, and serene natural beauty. Produced at the peak of Hokusai's artistic ambition, the series is a quintessential work of *ukiyo-e* that earned the artist worldwide recognition as a leading master of his craft.

The prints illustrate Hokusai's own obsession with Mount Fuji as well as the flourishing domestic tourism of the late Edo period. Just as the mountain was a cherished view for travelers heading to the capital, Edo (now Tokyo), along the Tōkaidō road, Mount Fuji is the infallible backdrop to each of the series' unique scenes. Hokusai captures the distinctive landscape and provincial charm of each setting with a vivid palette and exquisite detail. Including the iconic *Under the Great Wave off Kanagawa* (also *The Great Wave*), this widely celebrated series is a treasure of international art history.

Among only a few complete reprints of the series, this XXL edition pays homage to Hokusai's striking colors and compositions with unprecedented care and magnitude. Bound in the Japanese tradition with uncut paper, *Thirty-six Views of Mount Fuji* presents the original 36 plates plus the additional 10 later added by the artist. The perfect companion piece to TASCHEN's *One Hundred Views of Edo* and *The Sixty-Nine Stations along the Kisokaidō*, this publication paints an enchanting picture of pre-industrial Japan and is itself a stunning monument to the art of woodblock printing.

Previous spread: *Under the Wave off Kanagawa ("The Great Wave")*, Minneapolis Institute of Art.

Yoshida on the Tōkaidō. New York, The Metropolitan Museum of Art.

"From the age of five, I have had a mania for sketching the form of things."

Hokusai

XXL

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Utagawa Kunisada II,
The Actor Segawa Kikunojō V as the Nun Myōchin
(detail), 1852.
Amsterdam, Rijksmuseum.

"Spectacular views,
local delicacies, hot spring baths,
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Hiroshige × Eisen

The Sixty-Nine Stations along the Kisokaido
•
Die neunundsechzig Stationen des Kisokaido
•
Les soixante-neuf stations de la route Kisokaido

TASCHEN




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“Some of the greatest prints in the history of art.”
THE WALL STREET JOURNAL





JAPAN 1900
An idyllic image of Japan as a traditional, pre-industrial society



Land of the Rising Sun at the Turn of the 20th Century





THE GOLDEN AGE OF TRAVEL neatly overlaps with the reign of the Emperor Meiji, which began in 1868 with the overthrow of a feudal order that had kept Japan secluded from the outside world for more than 200 years. In the ensuing four-and-a-half decades, Japan became a less remote and more attractive destination for the international traveler and a popular subject for photographers, both Japanese and foreign.

In 536 pages, this book presents more than 700 vintage images of Japan, texts by a specialist in early Japanese photography, and extensive commentary through thematic sections exploring traditions as varied as tea, silk, and Buddhism, as well as itineraries across five regions, all of which guide the reader through this captivating land.

Our travels take us from the enchanting vistas of Nagasaki to the seagirt shrine of Miyajima, long esteemed among the "Three Views" considered the most beautiful in Japan; from the rambling streets of Kobe to the energetic bustle of Osaka; from the cornucopia of historic sights in the ancient cities of Kyoto and Nara to the twin delights of shopping and sex in the vibrant modern port of Yokohama; from the timeless beauty of Mount Fuji and the mountainside scenery of nearby Hakone to the urban melange of Japan's modern capital, where the traditions of Edo and the modernity of Tokyo coexisted; and, finally, from the jewel-like architecture of Nikkō set amidst forests and waterfalls to the islet-studded bay of Matsushima, until our journey ends in the remote wilds of Hokkaido, home to the indigenous Ainu.

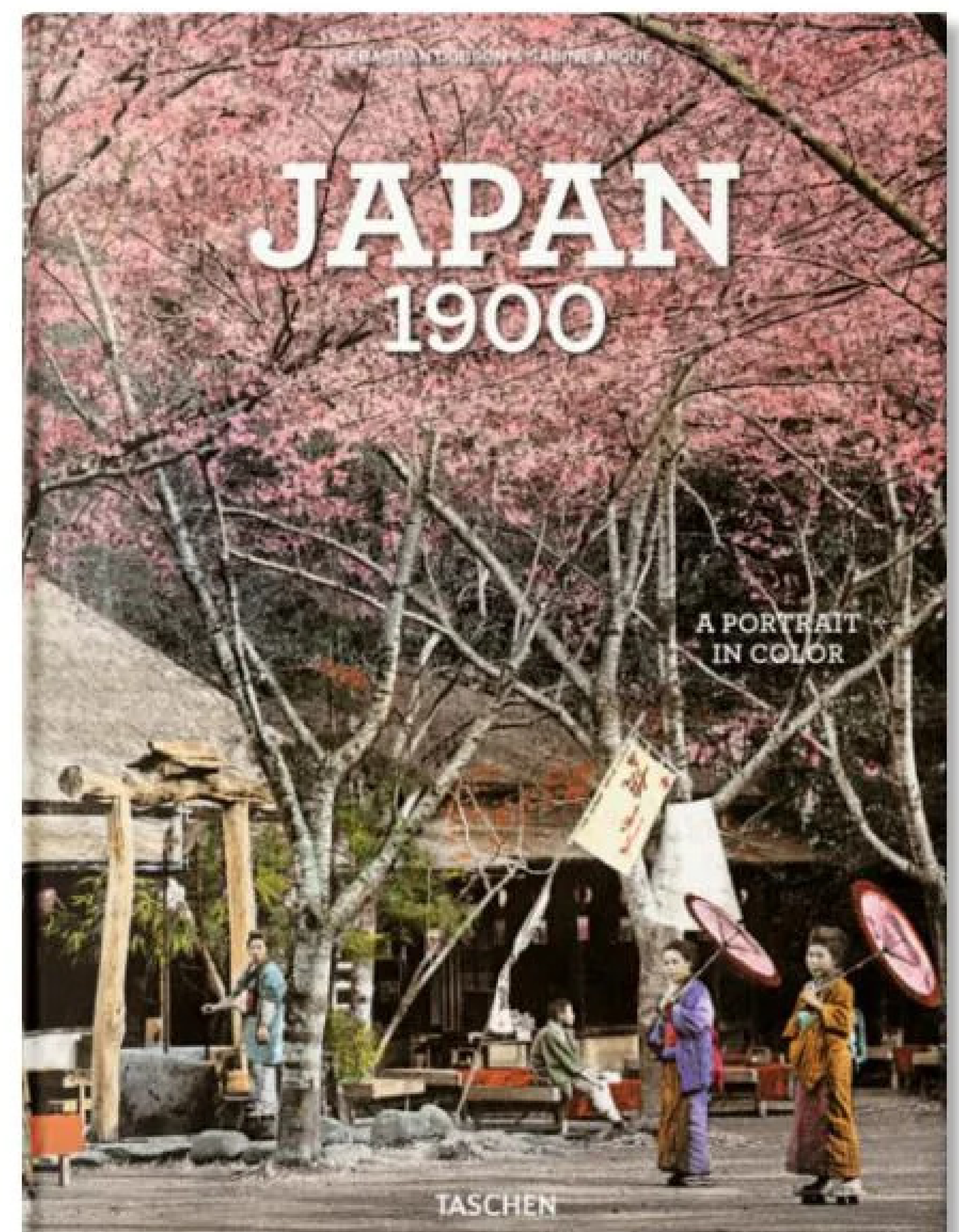
Previous spread:
Tea house in Tokyo,
c. 1890.

Mount Fuji seen
from Tagonoura,
photochrome print,
c. 1895.

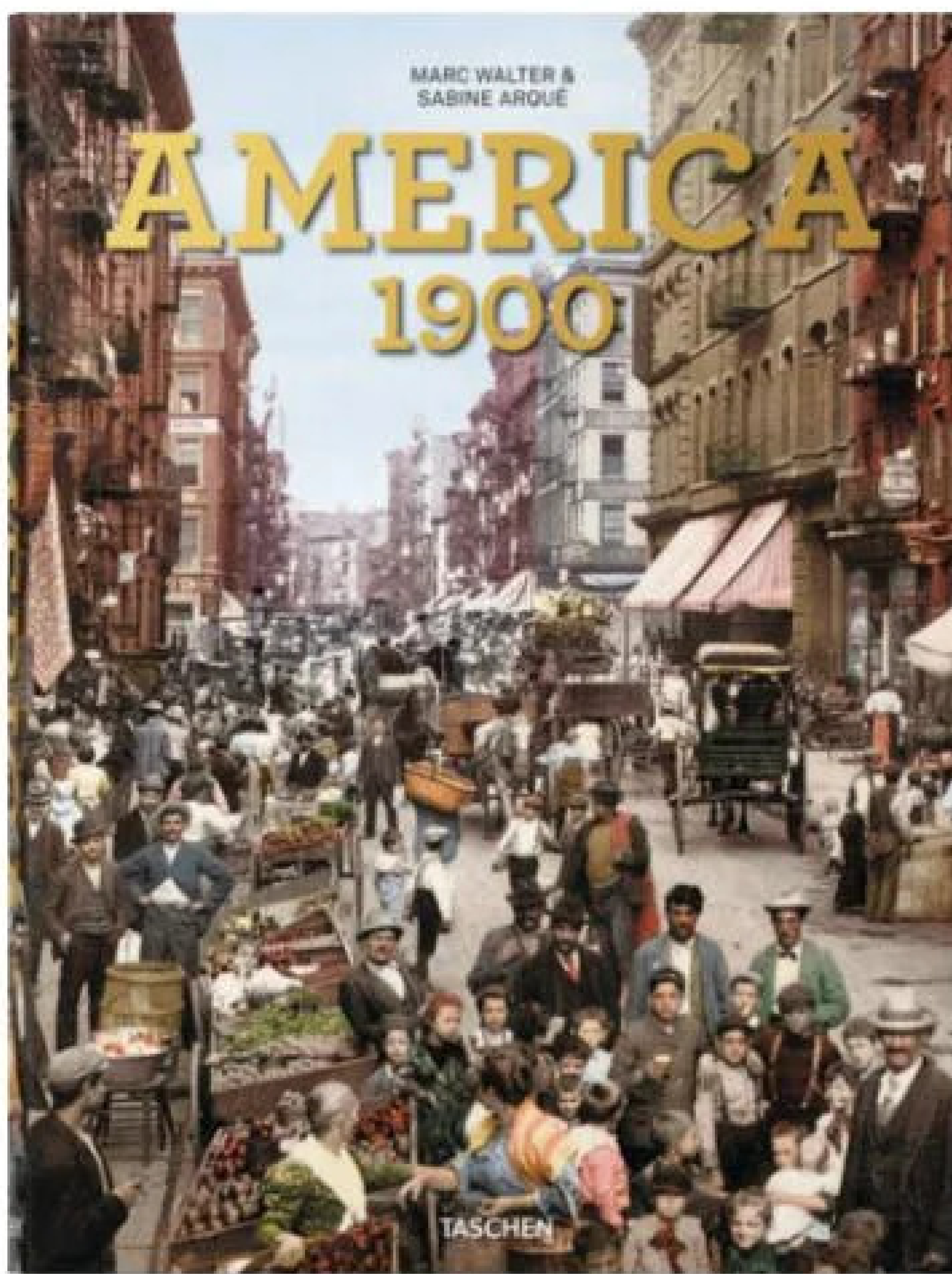
Opposite:
Mount Fuji pilgrim,
c. 1890.

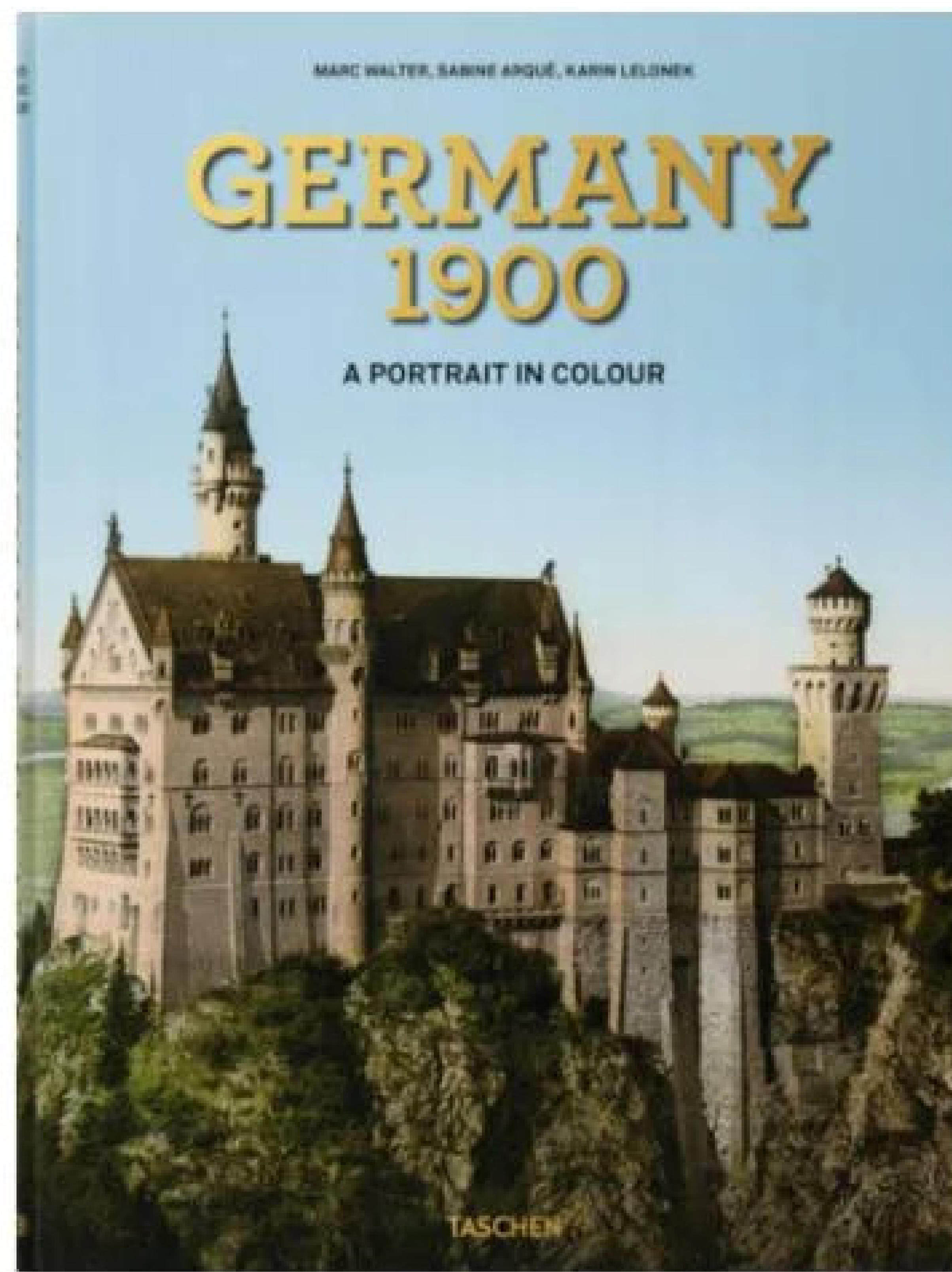
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Opposite:
Sandcastle on the beach
at Deauville, c. 1900.





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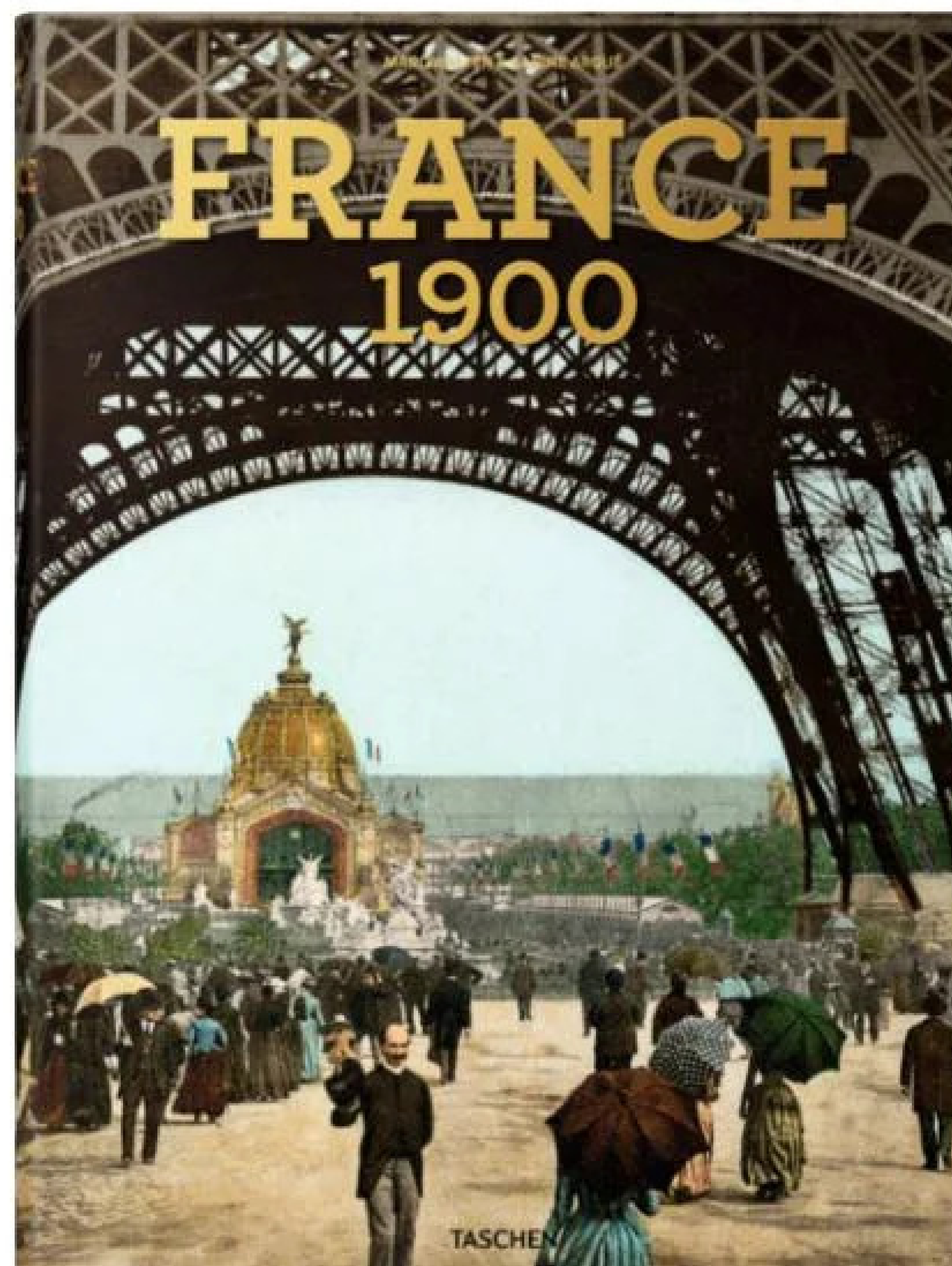
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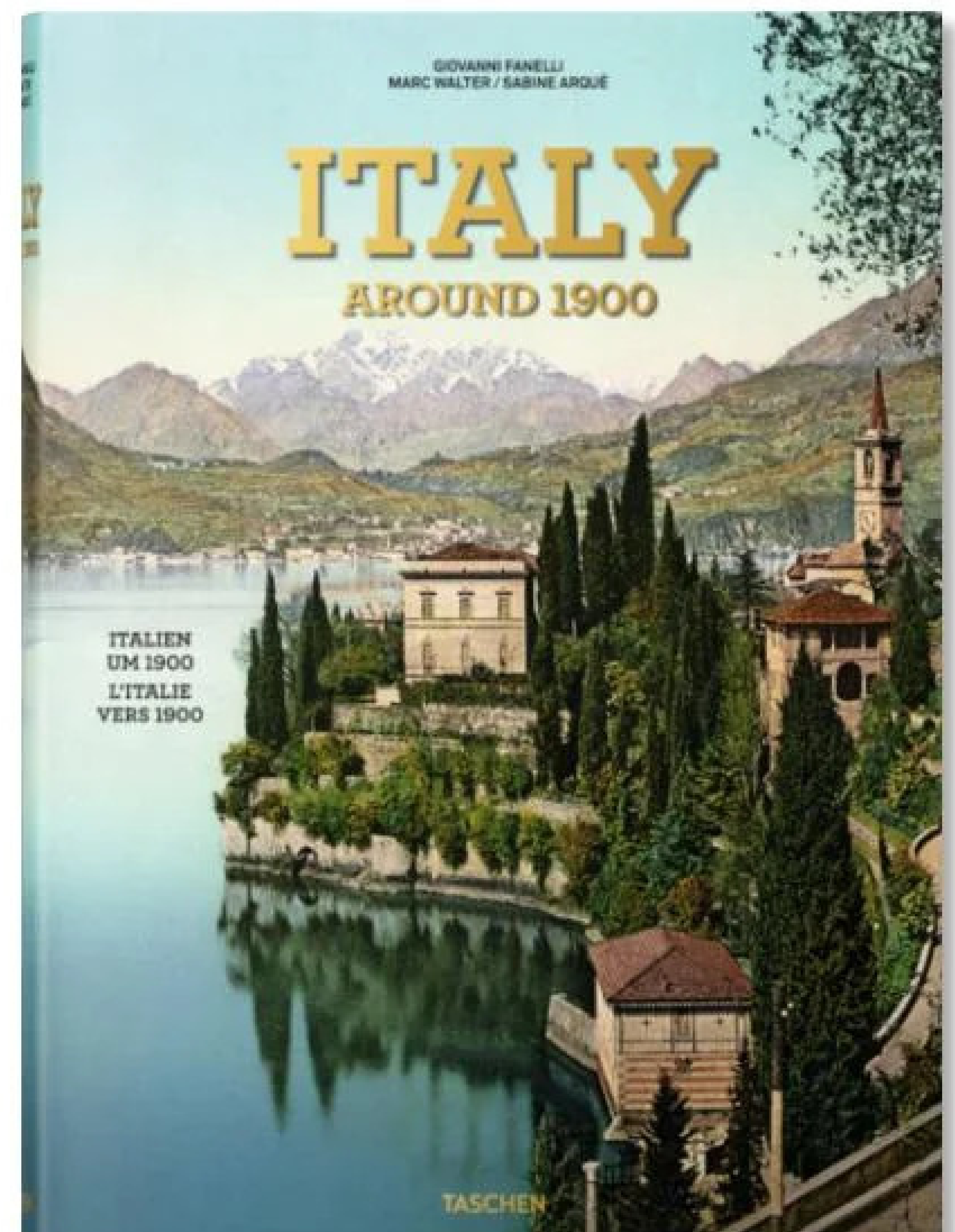
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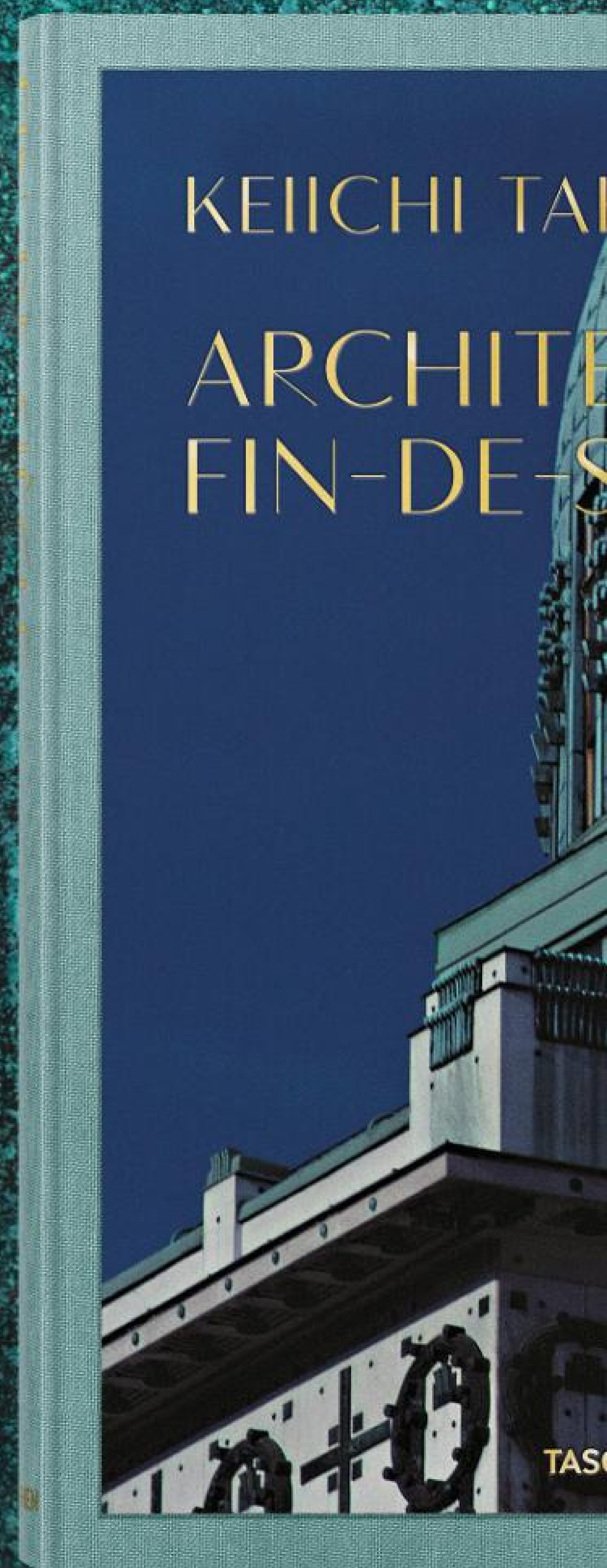
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3

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HER MAJESTY THE QUEEN ART PRINT.
DAVID BAILEY

"I asked her if her jewelry was real and she laughed."
David Bailey

IN 2014, ENGLAND's greatest portrait photographer, David Bailey, shot the world's most famous monarch, Her Majesty The Queen, and managed to get her to laugh, resulting in one of the most endearing pictures ever taken of this great British icon. "I asked her if her jewelry was real," Bailey recalls. "She's charismatic with a twinkle in her eye." In celebration of Her Majesty turning 95, David Bailey and TASCHEN have produced an edition of 500 extra-large prints, signed by the artist.

The image was used for the cover of the 2020 edition of *Her Majesty*, the critically acclaimed, definitive photographic history of Her Majesty's public and private life from 1926 to the present day. Brimming with history, tradition, glamour, and culture, the book spans the Queen's early years right through to her most recent state tours and ceremonies. Along the way, we trace her coming of age during World War II; her marriage and unique partnership with the much missed Prince Philip, motherhood, and coronation; her encounters with such icons of their age as JFK and Marilyn Monroe, and her extensive international travels and royal tours.

The edition offers as much a showcase of top photographers as a royal celebration: alongside Bailey, *Her Majesty* includes the work of such luminaries as Cecil Beaton, Studio Lisa, Dorothy Wilding, Yousuf Karsh, Lord Snowdon, Patrick Lichfield, Wolfgang Tillmans, Harry Benson, Nick Knight, and Annie Leibovitz. "She's someone that I admire and always wanted to photograph," concludes Bailey, and the results can be enjoyed in this magnificent, limited art edition print.

Self-portrait, 2013.



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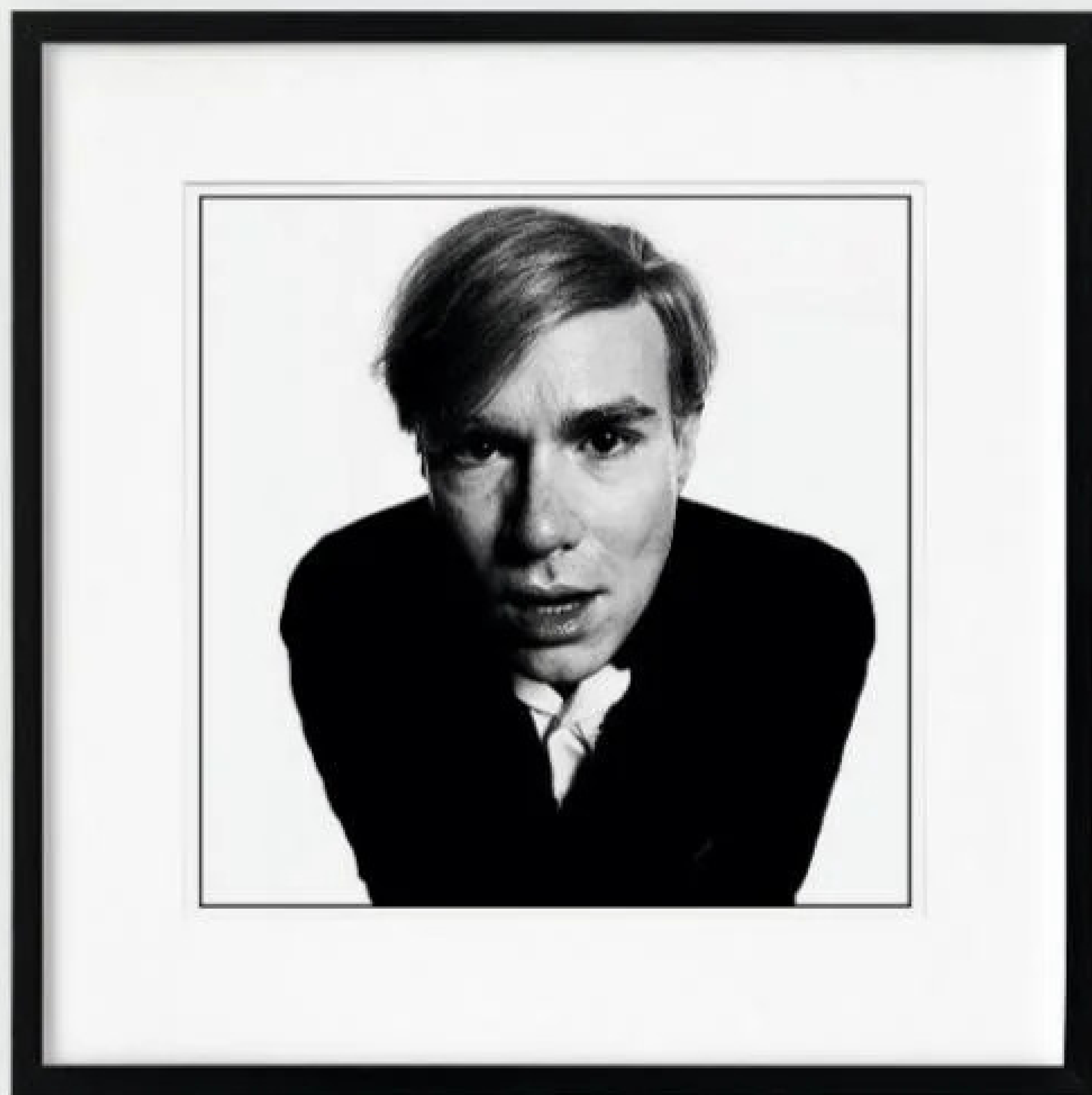






Jean Shrimpton, 1960s. Photo: © David Bailey.







David Bailey SUMO

SUMO

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ALFRED WERTHEIMER

Elvis and the Birth of Rock and Roll

Elvis Who?

The making of the King of Rock and Roll



"The Kiss," Elvis Presley and Barbara Gray at the Mosque Theater, June 30, 1956. Photo: © MUUS Collection.

"Some of the most remarkable photographs ever made of any major celebrity, in any era."
TIME

"ELVIS WHO?" was photographer Alfred Wertheimer's response when, in early 1956, an RCA Victor publicist asked him to photograph an up-and-coming crooner from Memphis. Little did Wertheimer know that this would be the job of his life: just 21 years old, Elvis Presley was—as we now know—about to become a legend. Trailing him like a shadow, Wertheimer was given unlimited scope to get up close and personal with Elvis; even as the singer was seducing young women in dark hallways, he allowed the photographer to record his every move. Wertheimer took nearly 3,000 photographs of Presley that year, creating a penetrating portrait of a man poised on the brink of superstardom. Extraordinary in its intimacy and unparalleled in its scope, Wertheimer's Elvis project immortalized a young man in the very process of making history.



ALFRED WERTHEIMER. ELVIS AND THE BIRTH OF ROCK AND ROLL
336 pages $70/€/£50



Pictures of Paul

Harry Benson tells the stories behind the images in his new book

"I could take a photograph of three of the Beatles, but Paul always had to be one of the three. You always looked at Paul first—he made the picture move."
Harry Benson

WITH THE BEATLES

The story of how I came to photograph the Beatles is well documented. I was working on London's Fleet Street shooting news stories all around the world and was planning to leave the next day on assignment for *The Daily Express* newspaper in Africa. The phone rang late at night, and I was told by the photo editor that I was going to Paris to photograph the Beatles. I was not happy about it because I saw myself as a serious photojournalist, but thank God I took that call. It changed my life.

I soon discovered that you could take photos of the Beatles, but Paul had to be in them. A picture of the Beatles without Paul was not a picture of the Beatles. He was the magnet; he was the one you looked at, the one who would carry the mood of the situation. Like the pillow fight photo: without the charm of Paul, it's just four young men with pillows; he's the one standing up making the picture. He's an intelligent man who takes his work seriously, and of the four, he was the one who seemed most comfortable with the fame, welcoming fans, signing autographs, and holding his head up. John would do it, but he didn't like it. Paul was the leader on any given day, but then so was John. It's debatable, but I think that without question Paul was the most photogenic.

My favorite portraits of Paul from the Beatles period are the ones on the train from *A Hard Day's Night*. You see the self-contained Paul, private moments away from the insanity of Beatlemania.

My other key session from this period is of Paul and John composing quietly at the piano at the George V Hotel in Paris. There are so few photos of them actually making music. I was just there in the background shooting while they were getting down to the business of being the greatest songwriters of all time.

WILD, WILD LIFE

I was living in the United States and working for magazines such as *Life* and *People*. The images from the 1970s were for *People*. Paul and Linda were living in Los Angeles, working on a new album, and had rented a comfortable house, but not a big "showbiz"-type mansion. Paul is a real family man, and that comes across in the photographs. They were having fun with their life. I remember it like it was yesterday: he was playing the piano, singing. It was a lovely California morning, and Stella came and sat next to him—I love that photo.

I had a very good relationship with Linda. She was helpful and would come up with suggestions about how to make the sessions more lively and natural. As a photographer, she knew what it took to make a good picture. Often the person closest to the subject can be a big pain for me and say things like, "I hope this doesn't go on for much longer." Linda was the opposite. Paul would say, "Come tomorrow. 10 a.m. will be fine." Linda would say, "No, Harry, come at 8 and have breakfast."

Paul was content in his personal life, but there was also more pressure on him to come up with hits. I went back to their house three or four times and then photographed him in the LA studio. We were pleased to see each other,



Previous spread: Composing at the George V Hotel, Paris, 1964.

Paul and Harry, Los Angeles, 1976. Taken by Linda McCartney with Harry's camera.

Opposite: On board an American Airlines flight on route to Chicago, 1964.

but it's not like we sat around talking about the old days. I was there to do a job, and he respected that.

The other session is from the early 1990s. The shoot was for *Vanity Fair*, near Paul's farm in Peasmarsh, East Sussex, in southern England. They wanted a more reclusive kind of photo, and so it was my idea to shoot them in the open field. I was up early, scouting the place with Linda. The plan was to feature her and her favorite Appaloosa and have Paul in the background, slowly walking toward them. The last thing he wanted to do was walk several hundred yards on a hot day, but Linda convinced him. It's a little story unfolding in front of your eyes. It's easy to see Paul and Linda were a team completely at ease with each other.

BAND ON THE RUN

The live and backstage material is from their tour *Wings Over America*. It had been 10 years since Paul had played with the Beatles in the US, so this was big news. I did maybe four shows; sometimes I would focus on the performance, sometimes on the crowd, and sometimes it was backstage.

My best work from this period is backstage where he's bursting through the door after a show, lying down exhausted, sweating. Linda told me that he'd never let anyone photograph him like that. You only get that access if they like you and don't mind you or your camera being there.

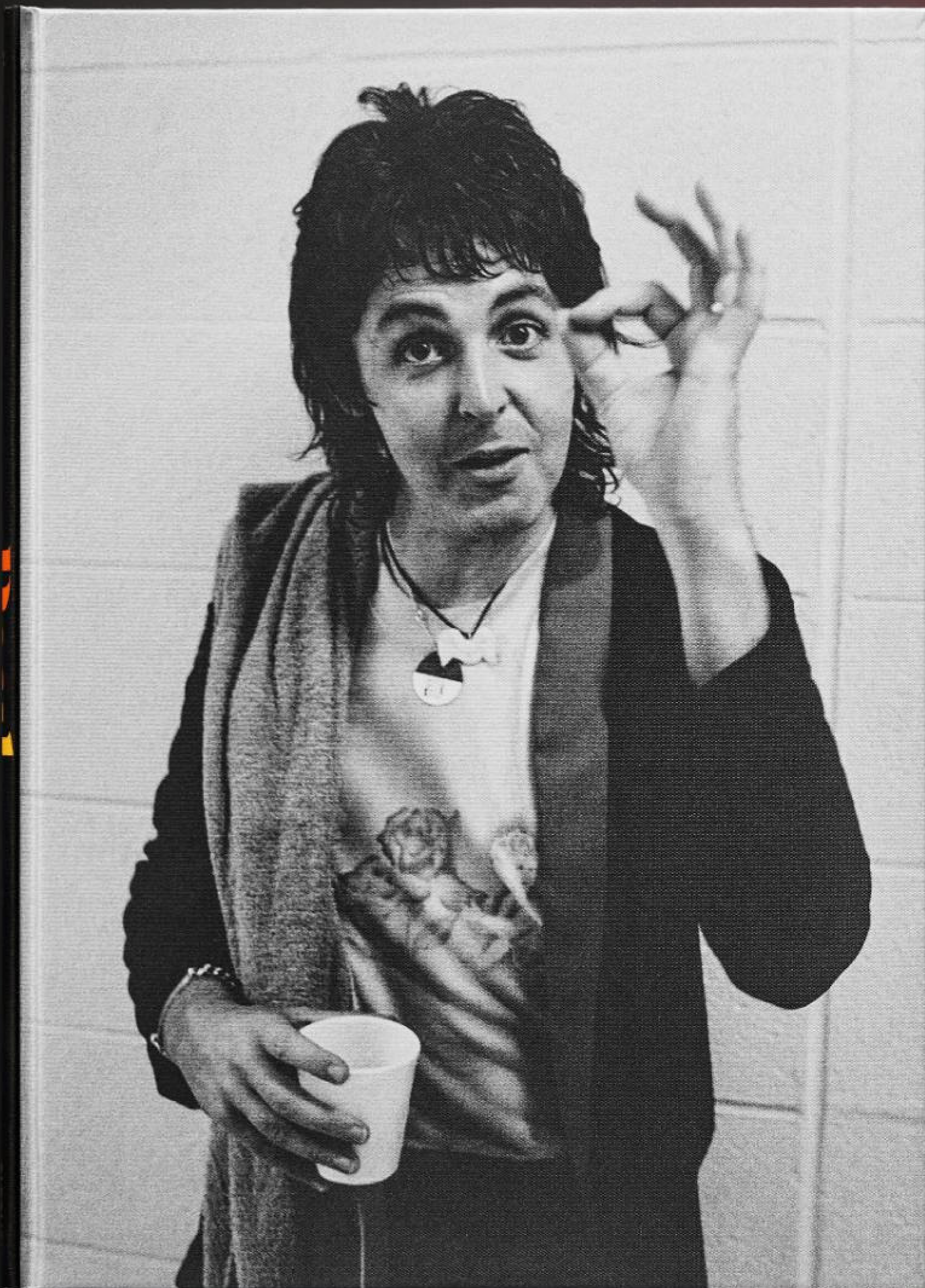
I was now part of the crew if I wanted to be, and once after a gig I rode on the Wings plane. But for the other performances, I would go home and catch up with them at the next concert. I didn't want to hang around too long—they get sick of you, and don't give you the pictures.

For the cover shot, I didn't tell Paul to pose. He was just in a good place; he wanted to be photographed. It's one of my favorites from that period.

The final section of the book is a launch party for the Wings record *Venus and Mars* from 1975. The party was aboard the luxury liner the *Queen Mary* in Long Beach, California. I was the only photographer allowed on board, and it was the first time that Paul and George had been seen together in public since the breakup of the Beatles. Bob Dylan, Michael Jackson, Cher, Tatum O'Neal, Dean Martin, and many other celebrities were dancing the night away. I like doing parties because you have 20 minutes to work a room and capture people when the energy is good and everyone is still sober enough and happy. It's very rewarding; no one wants to go unnoticed at Paul McCartney's big party, not even Bob Dylan.

I'm proud of the work that I've done with Paul over the years. He's one of the most talented people on earth, but also somewhat enigmatic. He's managed to live a relatively normal existence despite his enormous fame, and I respect that. As a photojournalist, I'm grateful Paul allowed me to document some private and personal moments in his extraordinary life.


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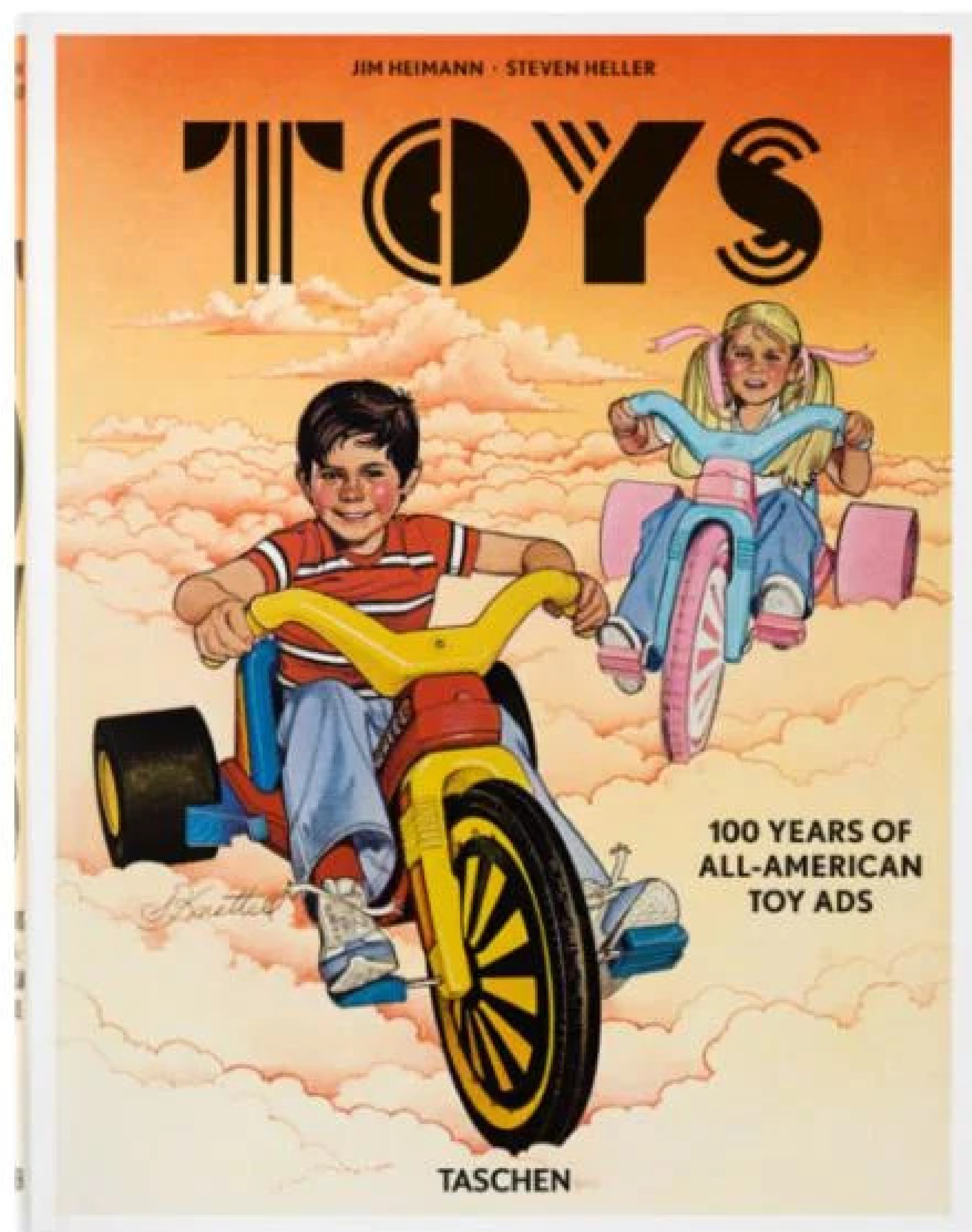
Goats Head Soup, 1973. Photo: © David Bailey.


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JIM HEIMANN. STEVEN HELLER. TOYS.
100 YEARS OF ALL-AMERICAN TOY ADS
528 pages $40/€/£30



Above:
Matchbox International, 1992.

Opposite:
Ungar, 1960.
Jim Heimann Collection.

UP UNTIL THE 20TH CENTURY, children's play was not a subject that demanded much attention. While objects that entertained children have been present from ancient history, it was only with industrial mass production—and a developing urban middle class—that toys appeared more frequently. As playthings began to display a robust economic performance, an industry rose to provide this new market with the objects of their desire.

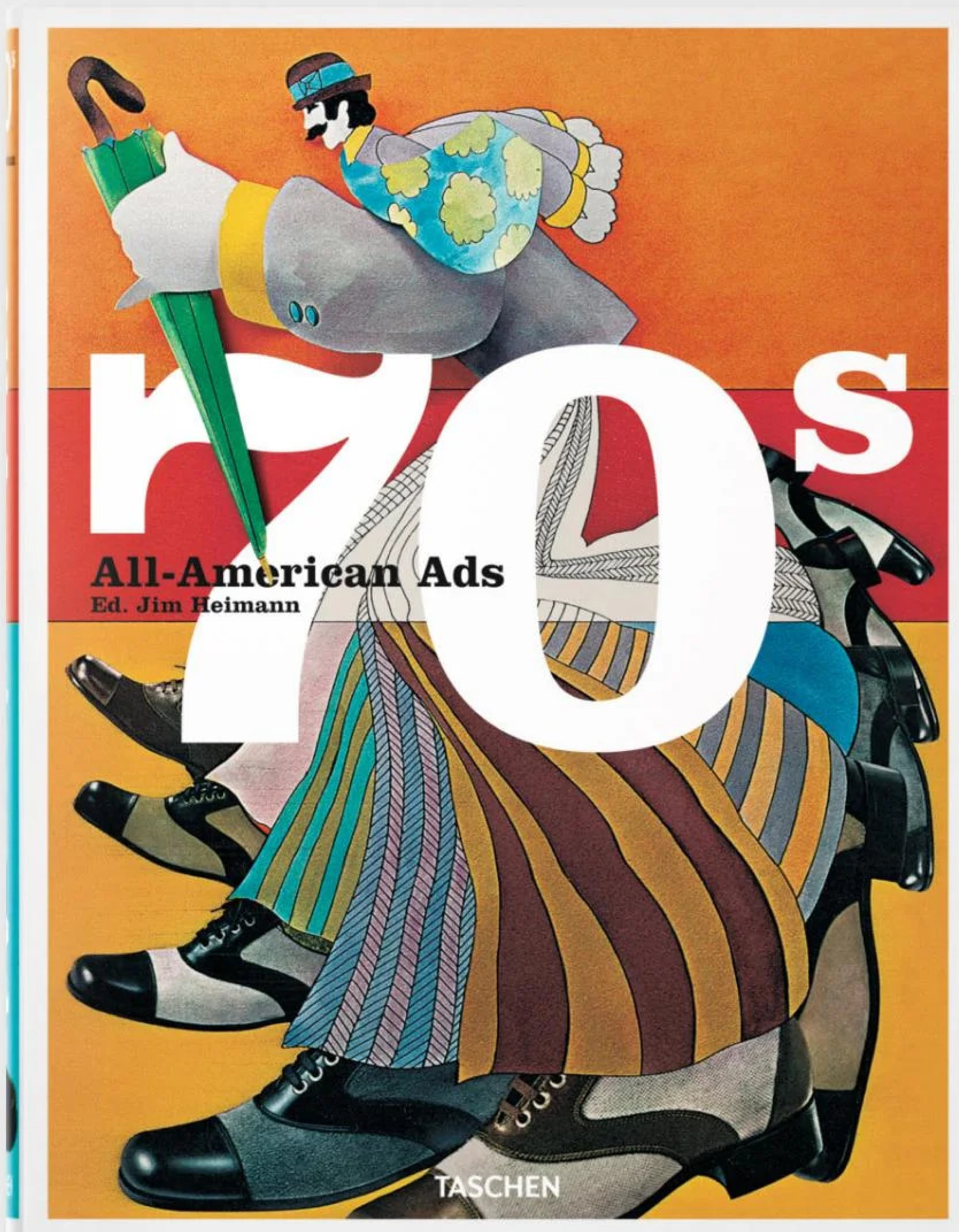
Ranging from the simple to the complex, children were inundated with a commodity to be wished for and sold to by the millions. From frilly dolls to science sets, children were marketed to with gusto, first through magazines and comic books and later through television. Toys fell along familiar gender lines all while being developed with the unspoken subtext of stimulating developing minds and being vehicles of problem solving with educational value.

In the world of toy production, the multimillion-dollar industry took the advertising of its product seriously, and toy manufacturers inundated customers with their latest product via trade journals. In New York City, the hub of the toy industry for most of the 20th century, annual trade shows introduced a deluge of new playthings to the buying public. Frisbees, board games, baseball mitts, Hula-Hoops, air rifles, video games, dolls, and miniature trains were all served up to generations of children, cementing forever the memories of playtime.

Filled with a Santa's sack full of surprises, *Toys. 100 Years of All-American Toy Ads* takes us down the aisles of America's toy stores delivering the favorites and forgotten memories of toys that were hugged and hoarded, saved and disposed of, and now finally brought back in their pristine glory. Once again it's Christmas, your birthday, and a reward for a job well done.

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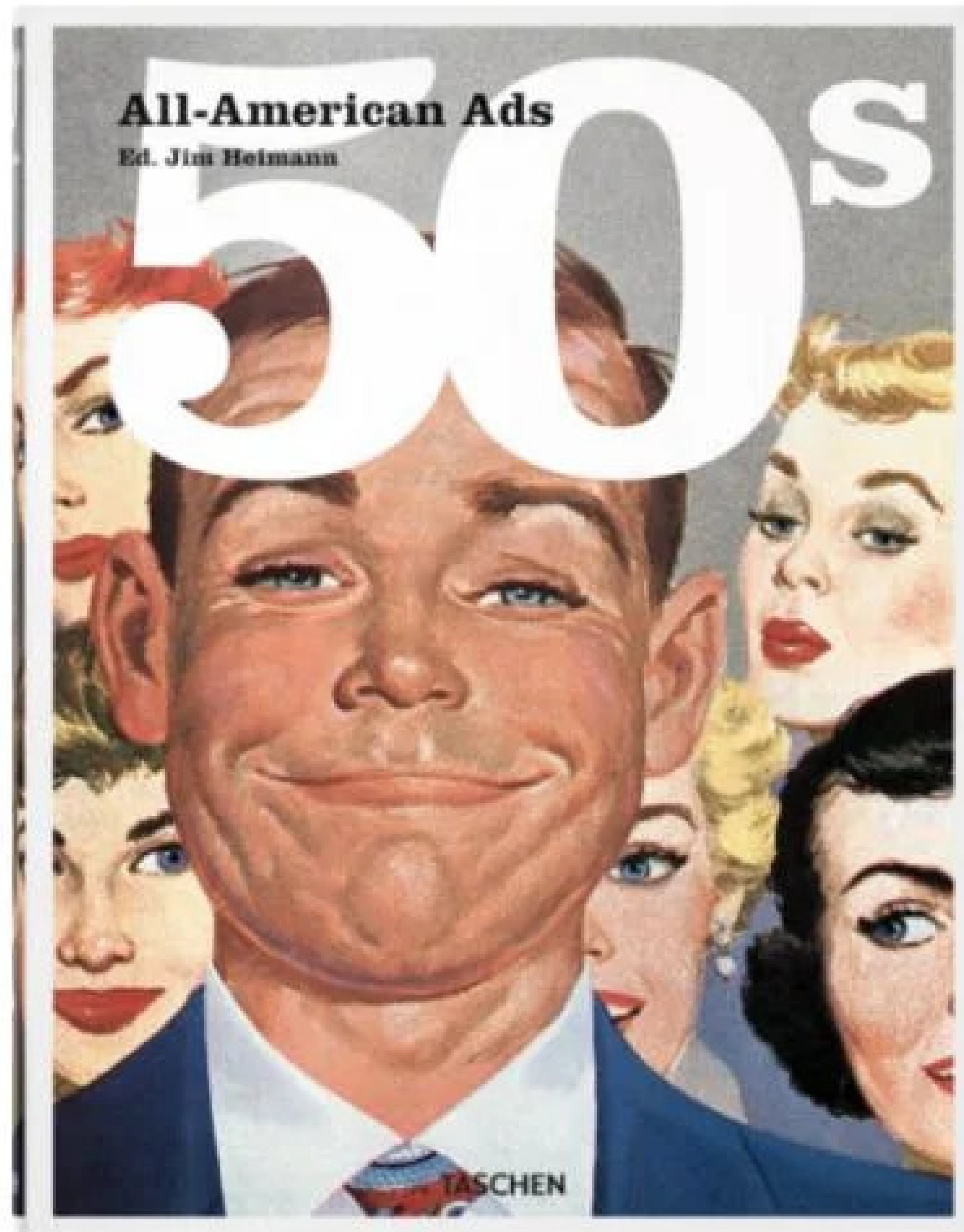
ShortList

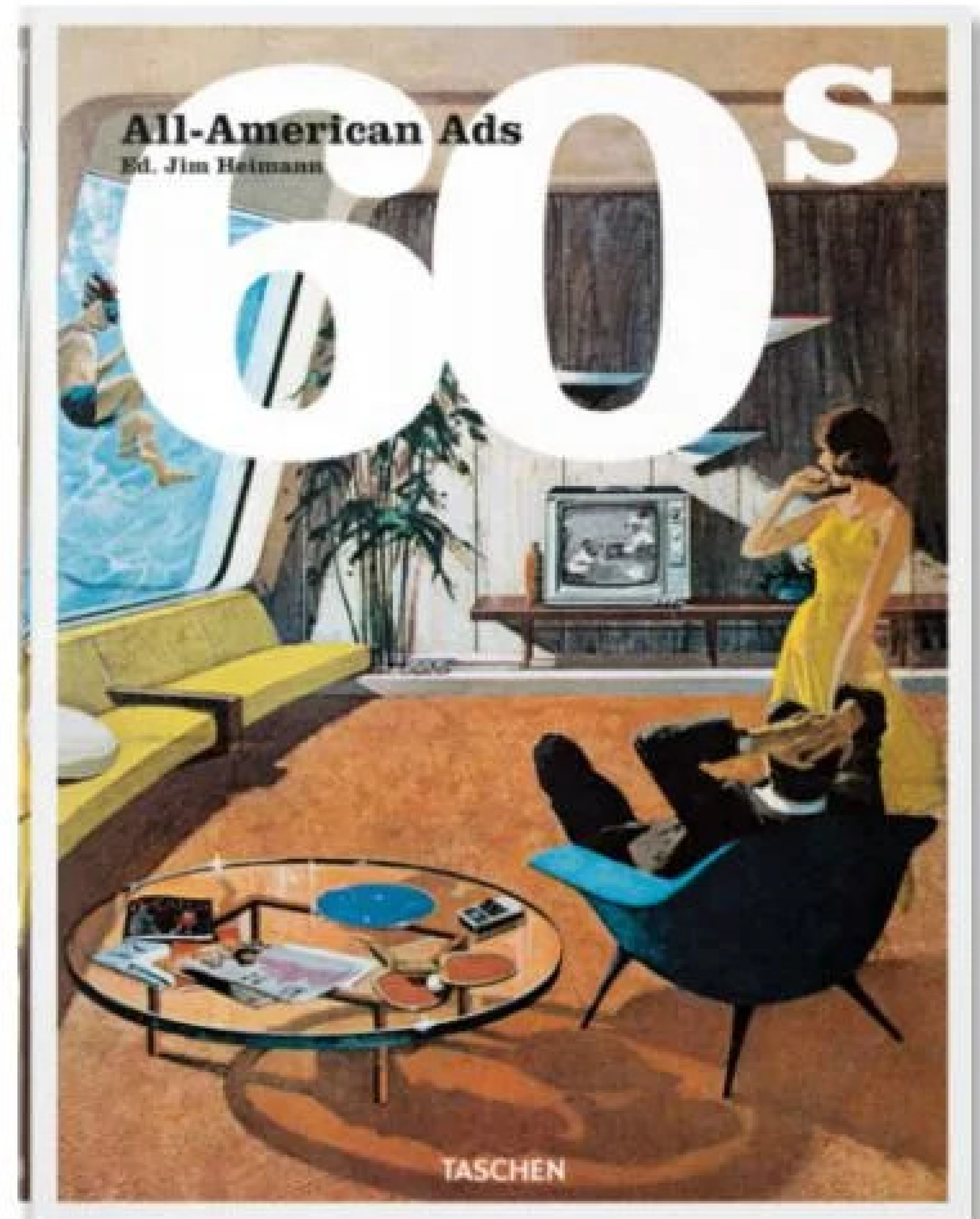


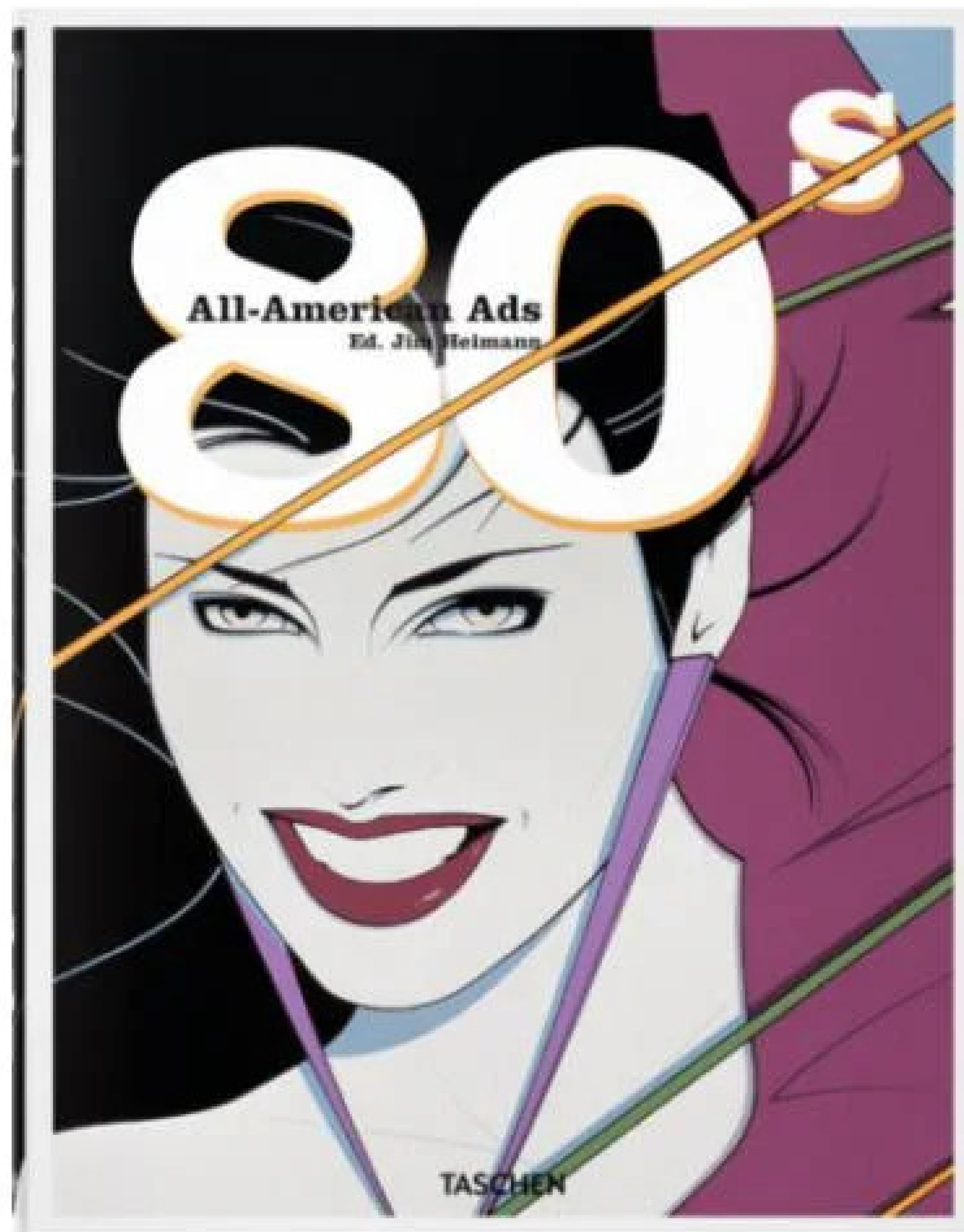
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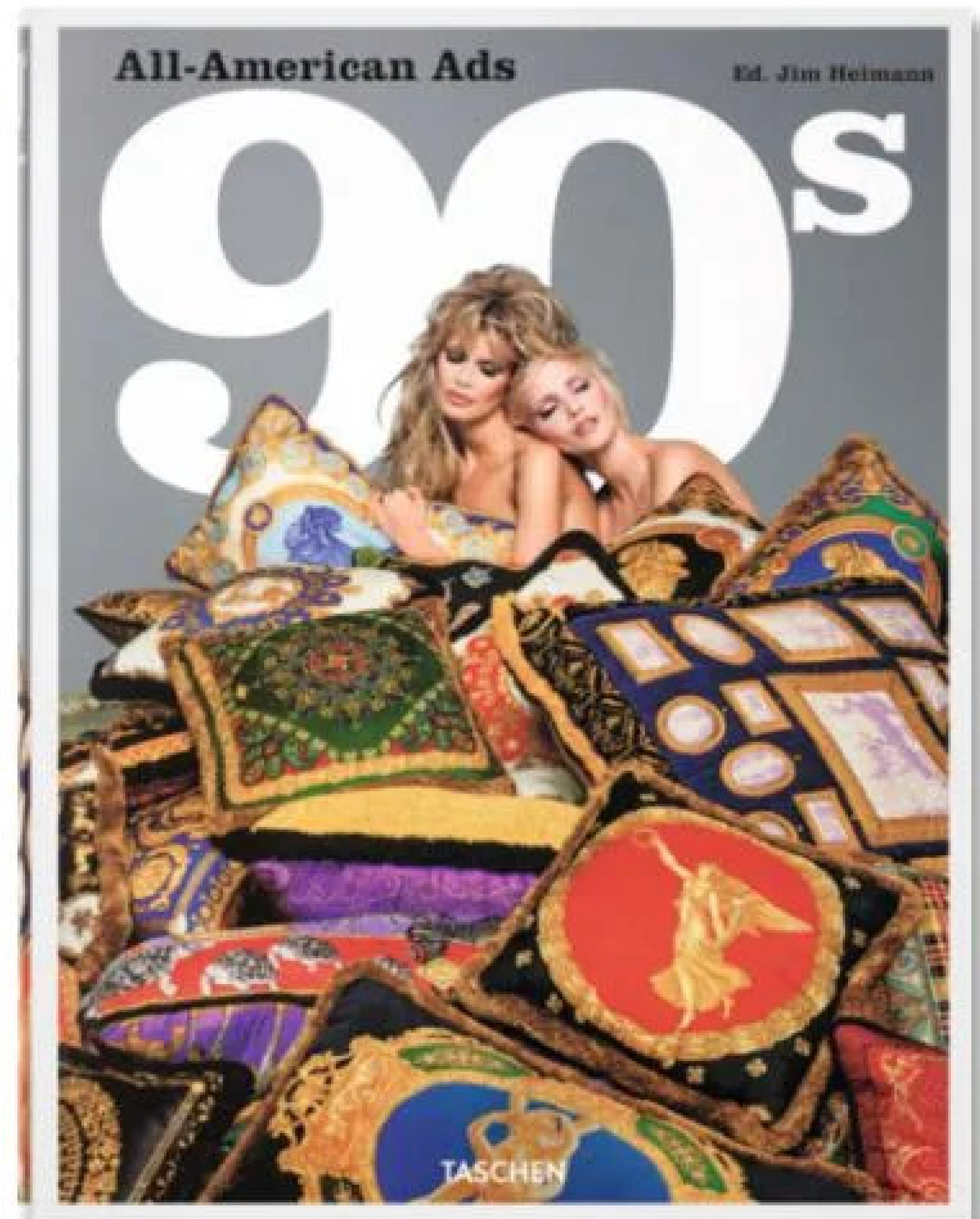
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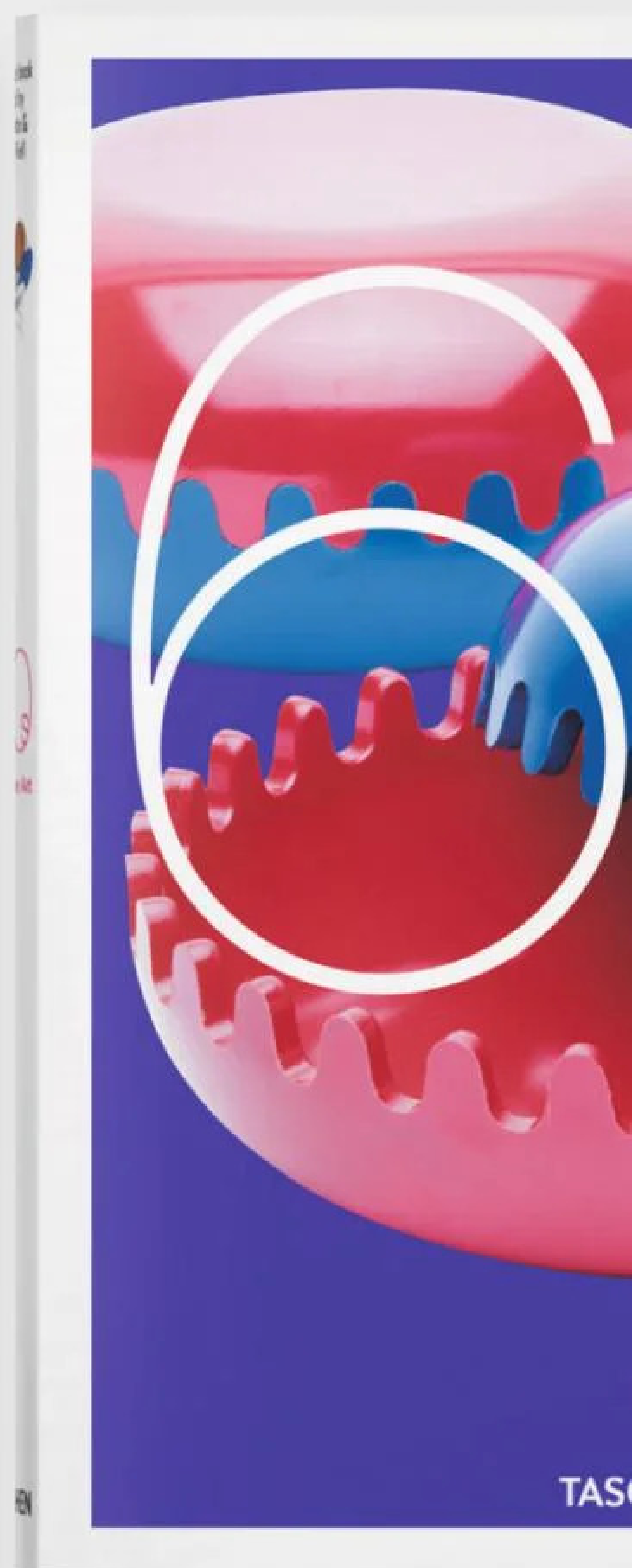
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50s

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THE GREEK MYTHS are timeless classics, whose scenes and figures have captivated us since ancient times. The gods and heroes of these legends embody universal human characteristics and truths: the courage of Perseus, the greed of Midas, the ambition of Icarus, the vengeance of Medea, and the hubris of Niobe. These traits are the basis for immortal dramas and rich narratives, as profound as they are entertaining, which form the bedrock of our culture and literature today and remain relevant and fascinating for all readers, young and old alike.

This edition contains 47 tales based on the most famous episodes in Greek mythology, from Prometheus, the Argonauts, and Theseus to the Trojan War and Homer's *Odyssey*. The stories are compiled from the seminal work *Sagen des klassischen Altertums* (Legends of Classical Antiquity) by Gustav Schwab (1792–1850), and strikingly illustrated by 28 artists, among them outstanding representatives of the Golden Age of Illustration and the Arts and Crafts Movement, including Walter Crane (1845–1915), Arthur Rackham (1867–1939), William Russell Flint (1880–1969), and Virginia Frances Sterrett (1900–1930).

These illustrations are complemented by contemporary vignettes and a genealogical tree of Greek gods and goddesses by Clifford Harper, commissioned especially for this volume. Placing the tales in context, the book contains a historical introduction by Dr. Michael Siebler, and is rounded off with biographies of all contributing artists and an extensive glossary of Greek mythology's most famous protagonists. The heroism, tragedy, and pure theater of Greek mythology glimmers through each tale in this opulently illustrated edition, awakening the gods and heroes to new life.



CHAOS
GAIA
URANU
CRONOS
HESTIA
DEMETER
HERA
PERSEPHONE
ARES
HERACLES
APOLLO
ARTEMIS
GENEALOGIC
OF THE GREE


RHEA
POSEIDON
HADES
ZEUS
EILEITHYIA
HEBE
HEPHAESTUS
DIONYSUS
ATHENA
HERMES
APHRODITE
AL TREE
K GODS



Previous spreads:
Virginia Frances Sterrett
Cadmos wanders into the dragon's cave, with dagger drawn, 1922.

Clifford Harper
Genealogical tree of the Greek Gods.

Opposite:
Gustaf Tenggren
Artemis takes aim before firing another arrow, 1950s.

Right:
Gustaf Tenggren
Prometheus, punished for the theft of fire, is bound to a cliff for eternity, 1950s.

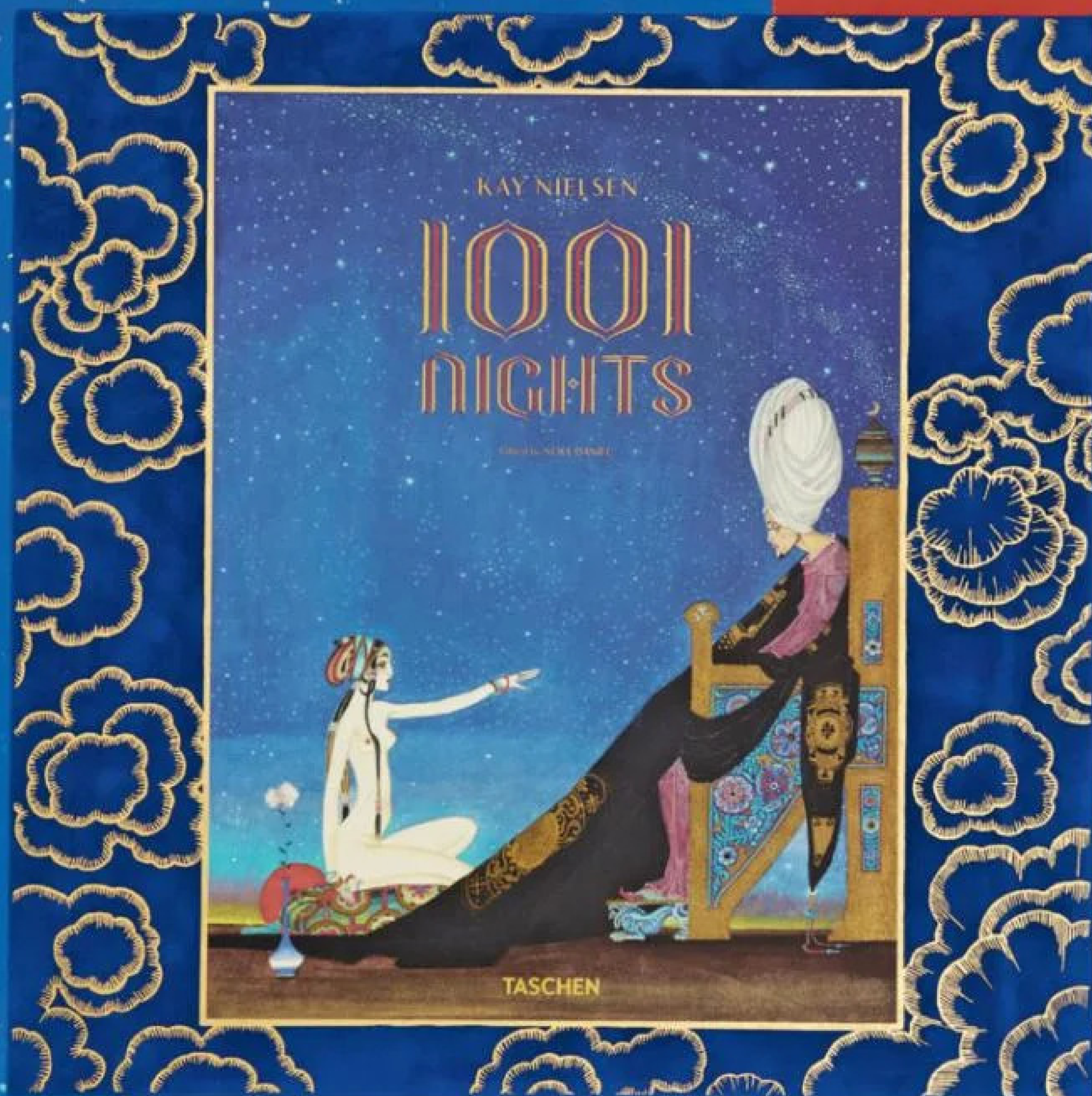


"Even the lover of myth
is in a sense a lover of wisdom,
for the myth is
composed of wonders."

Aristotle



Kay Nielsen's Sumptuous Visions of Arabian Nights





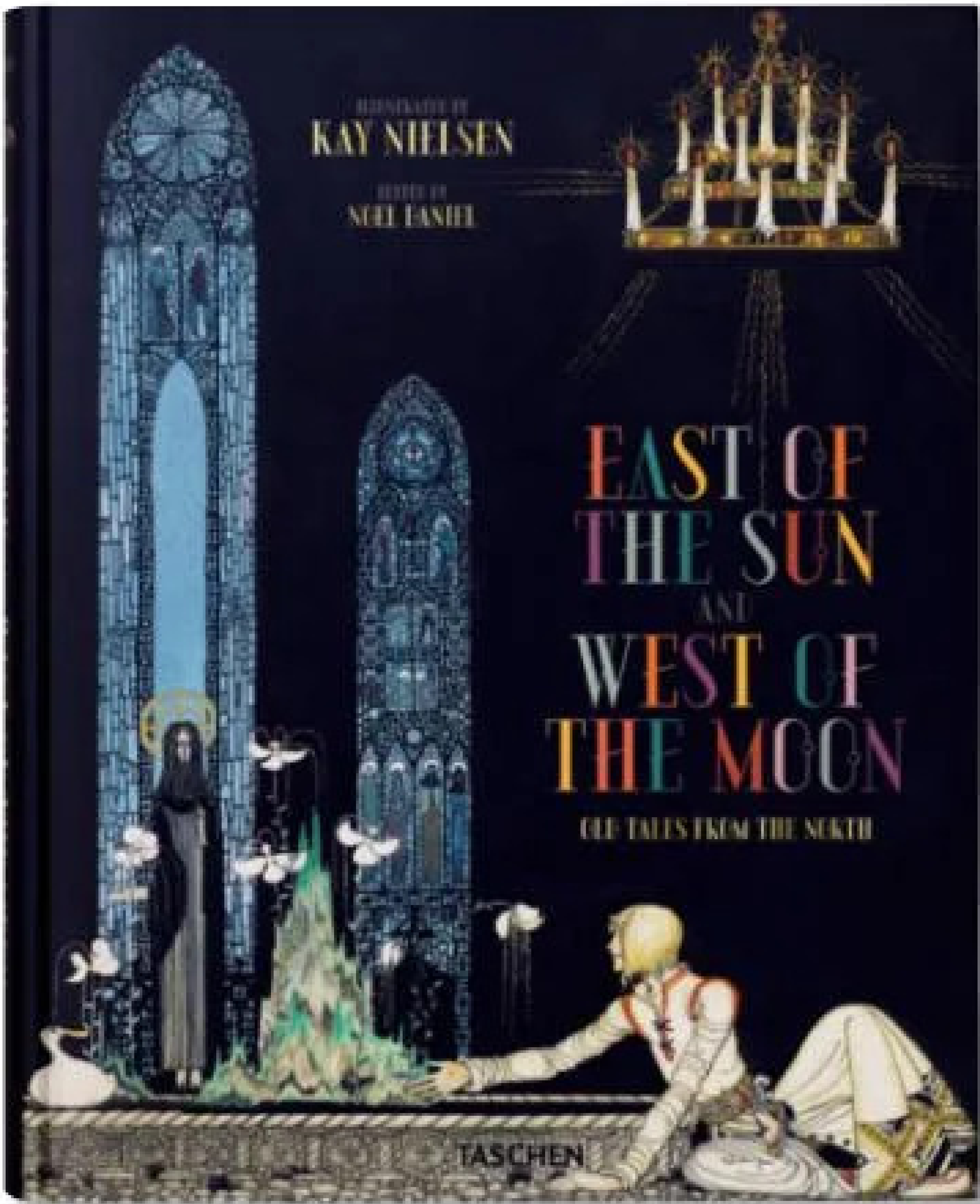


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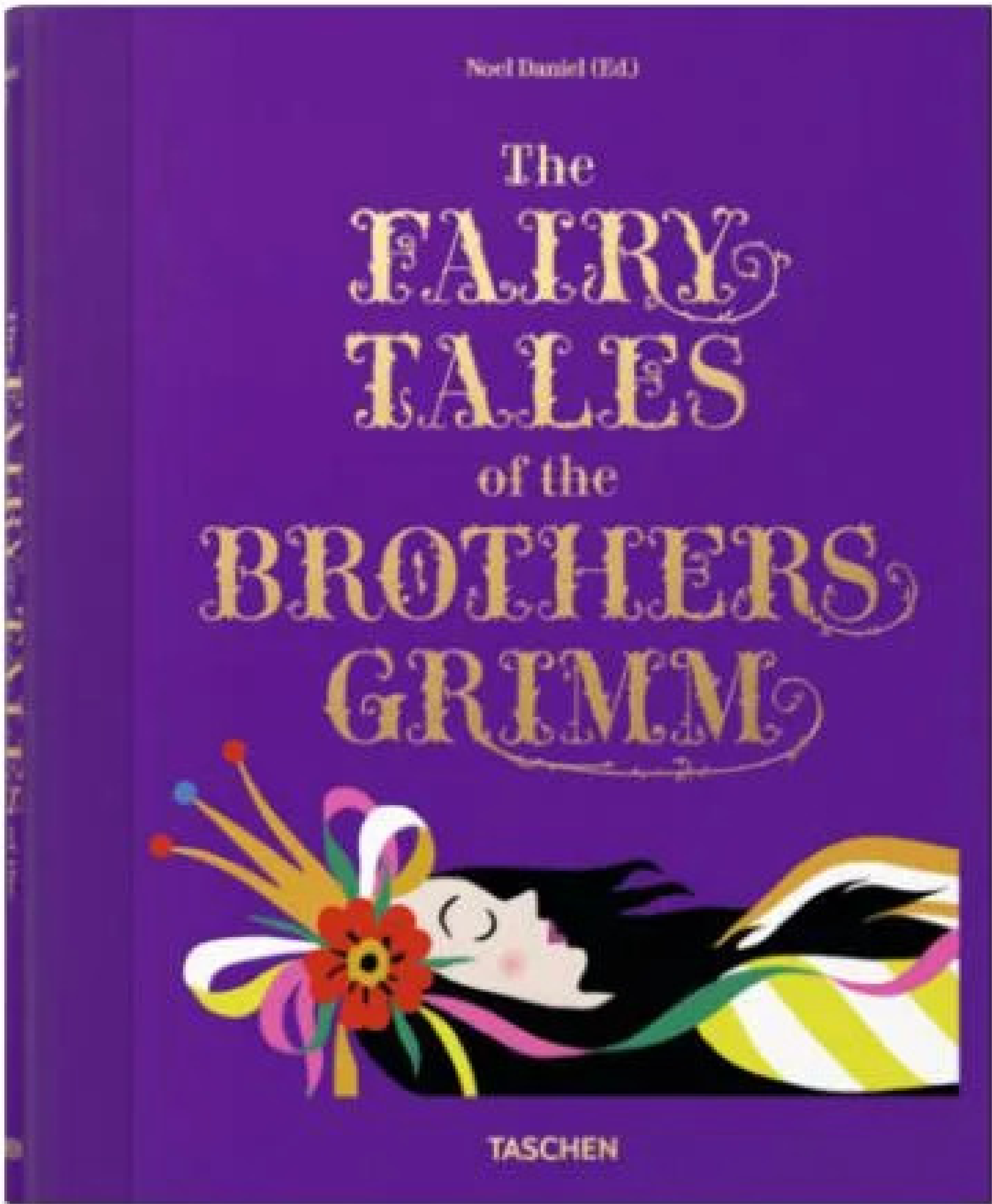
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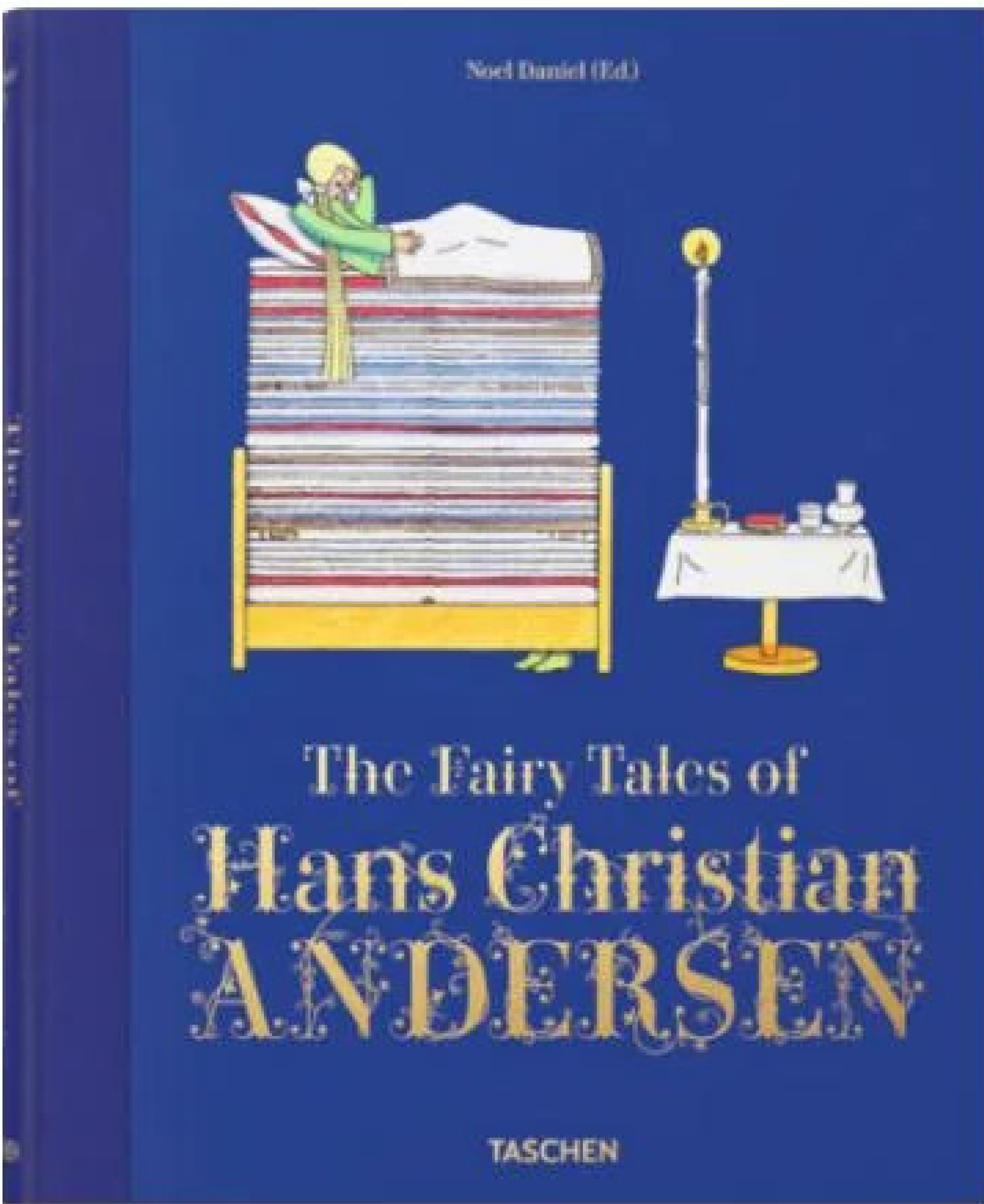
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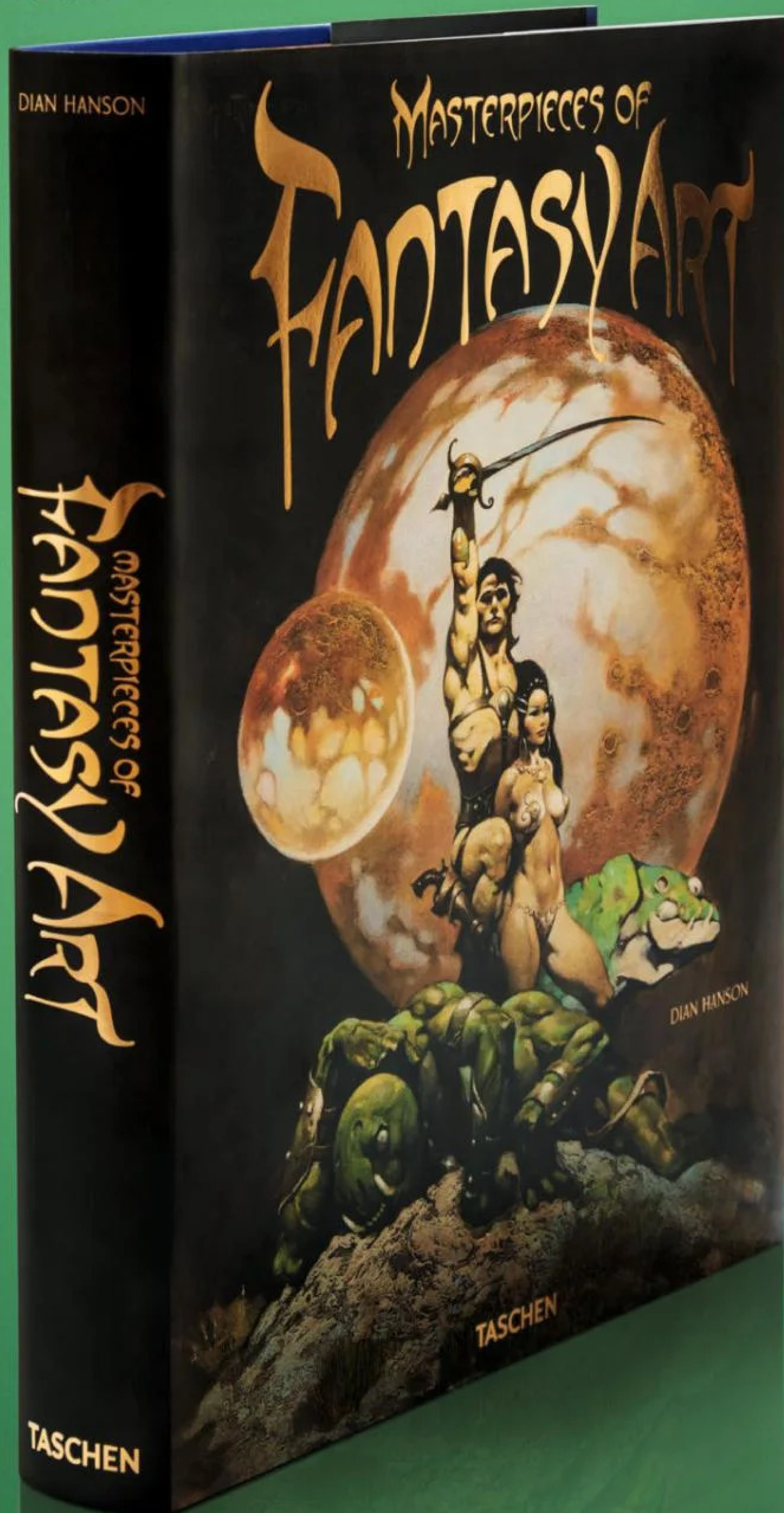
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Opposite:
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Arzak, le rocher, 1995.
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MŒBIUS 95

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XL

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Opposite:
Henk and Louise Schiffmacher in their tattoo studio in Amsterdam, Schiffmacher and Veldhoen Tattooing.
Photo: Tino Konino.


TRIBAL

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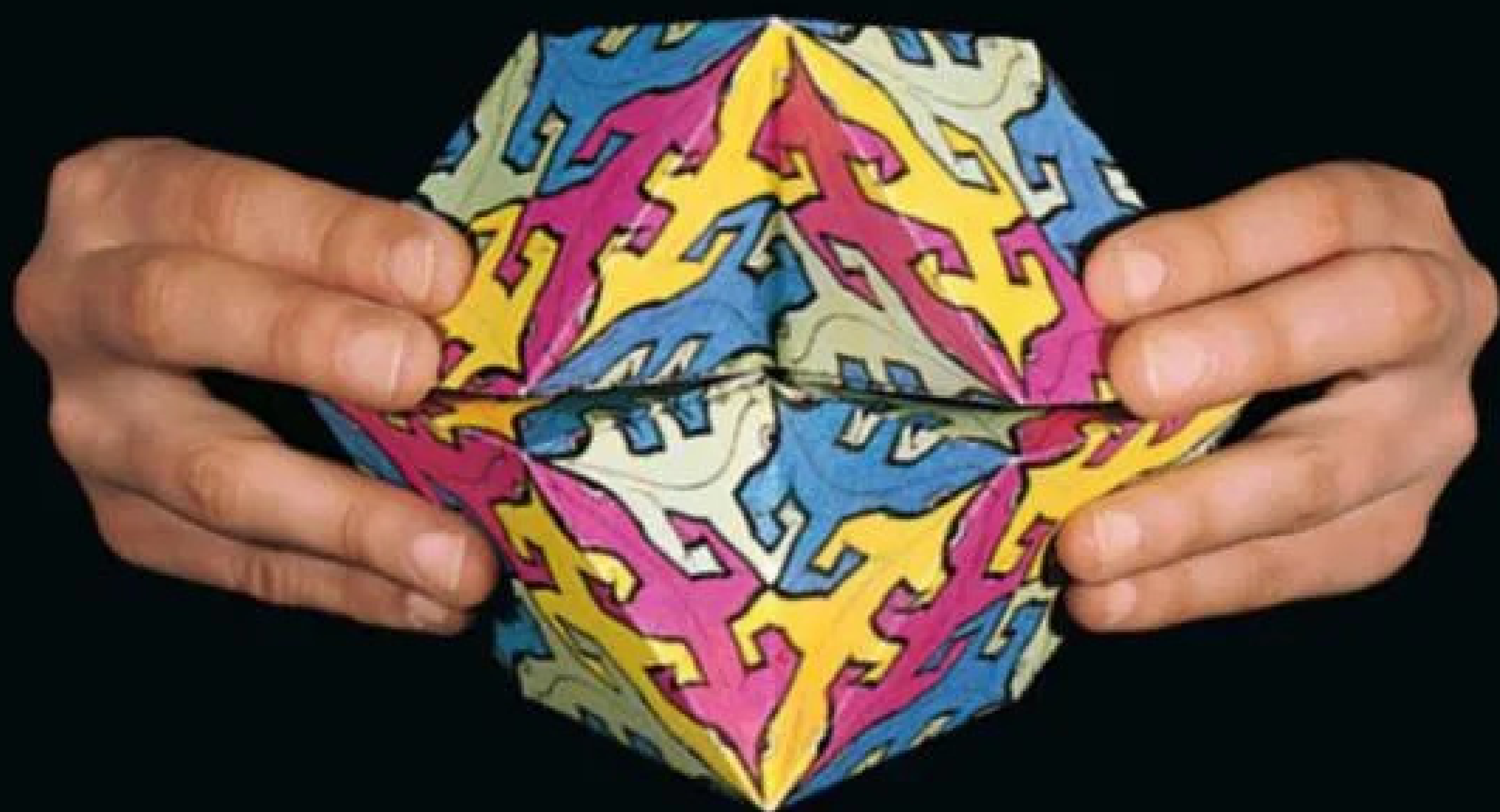


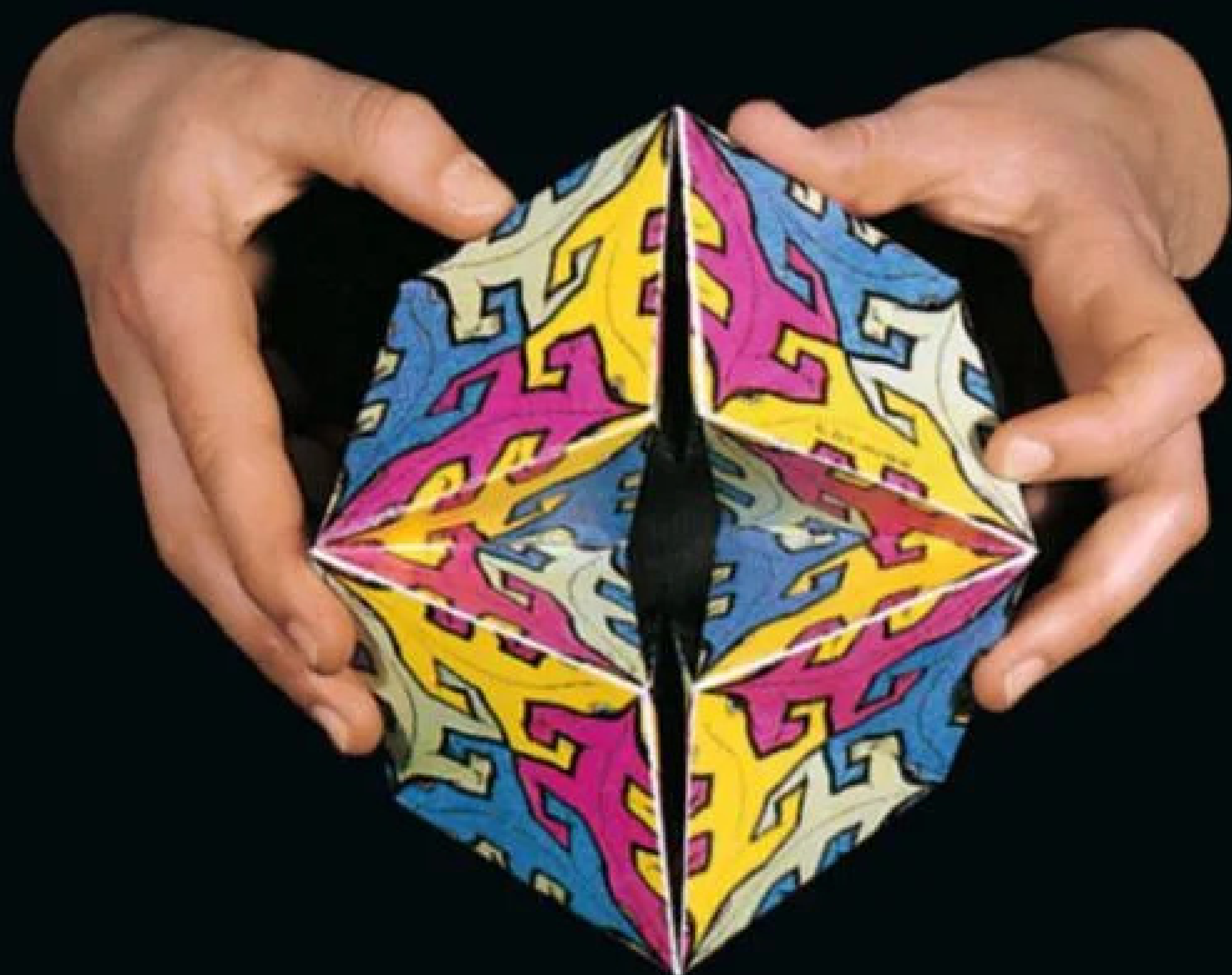
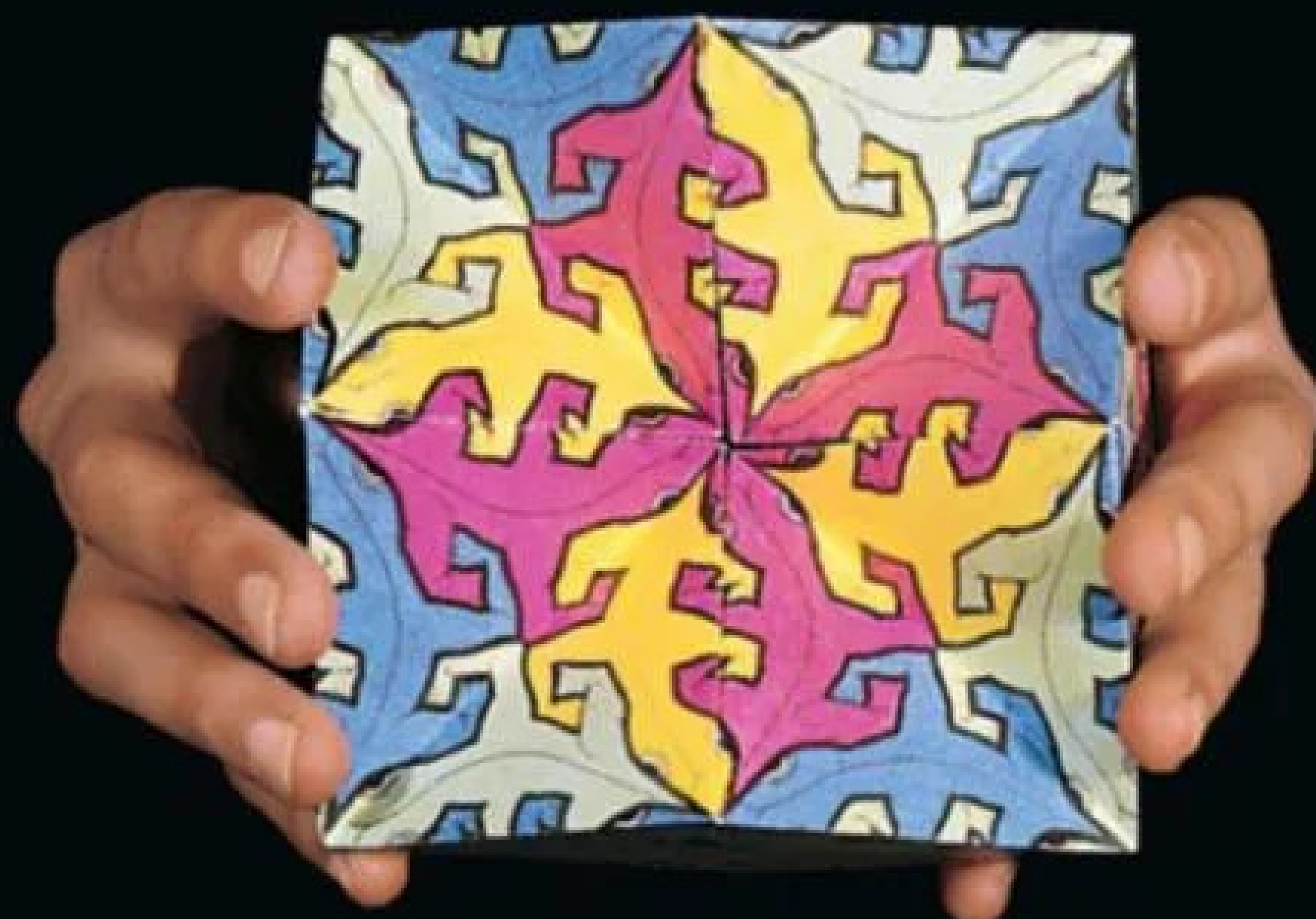
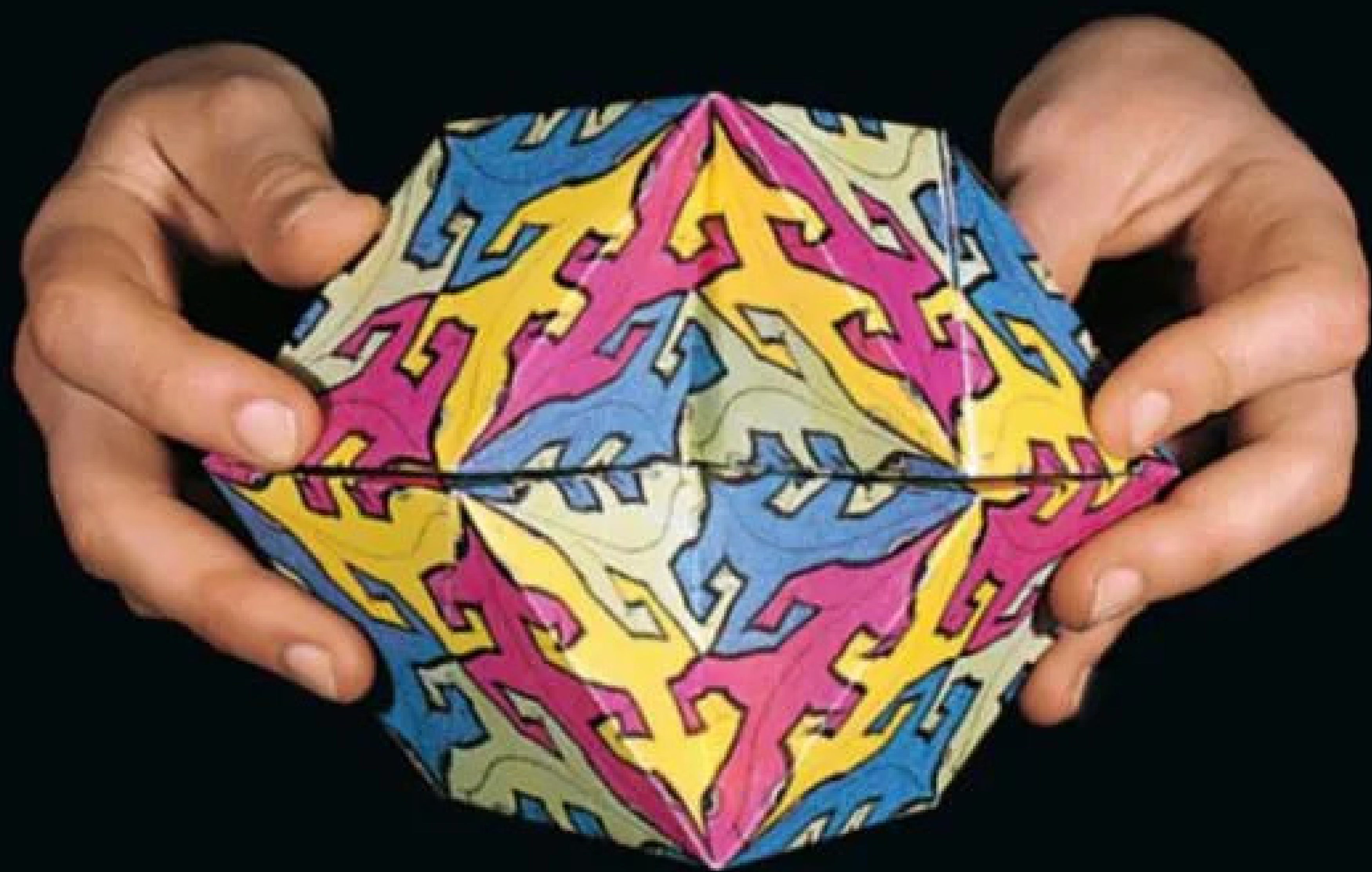
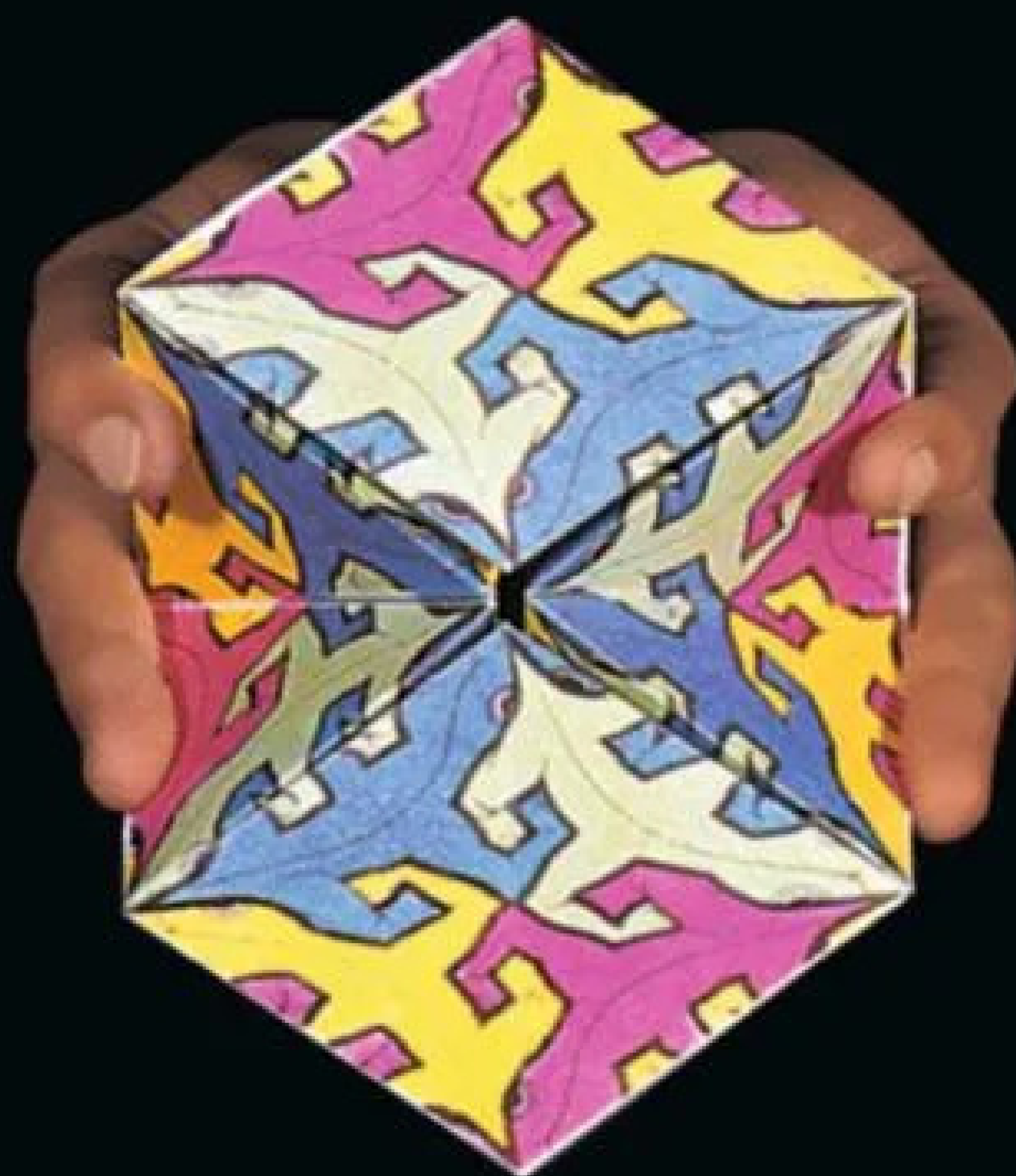






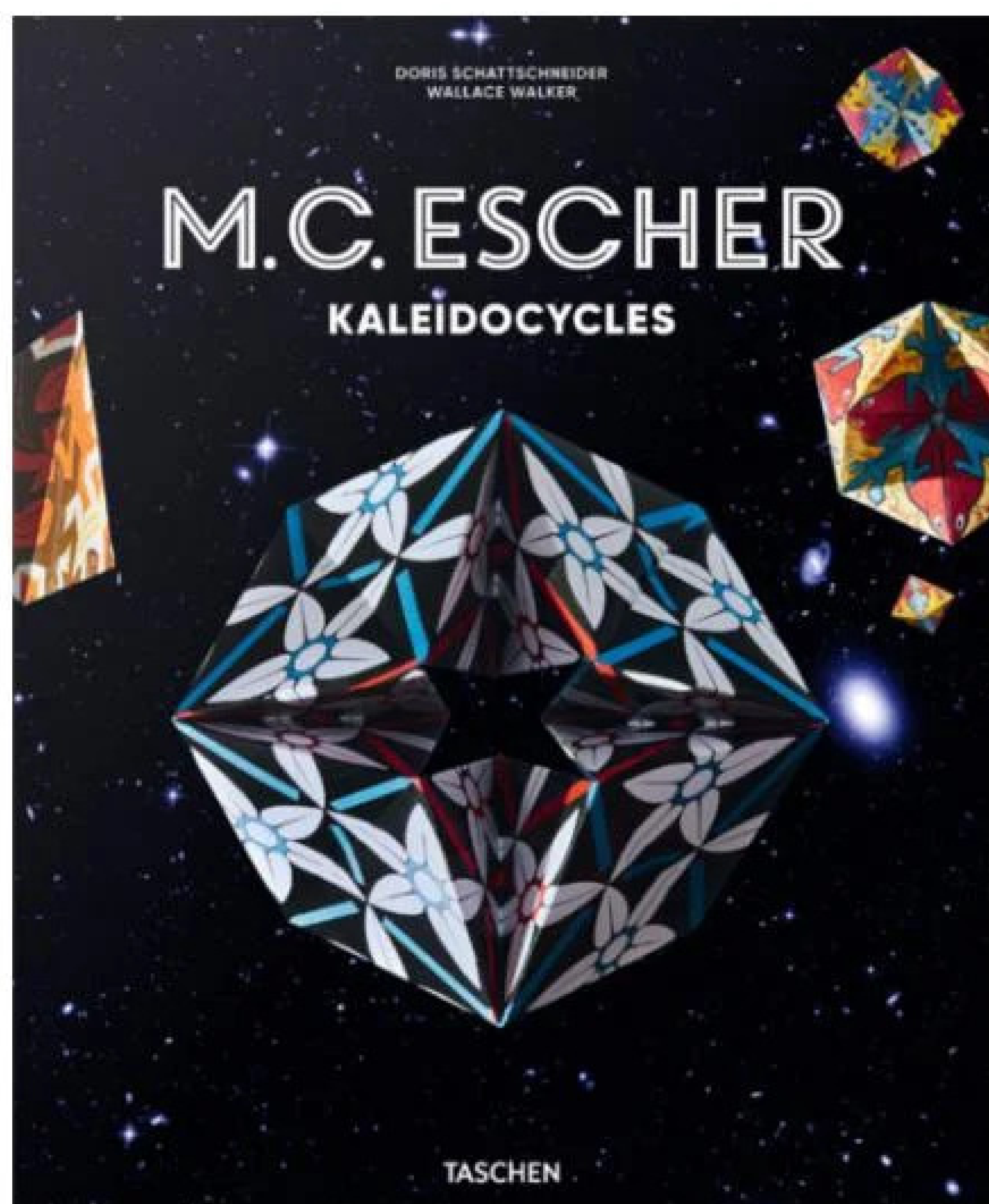
in Three Dimensions



17 Turnable Kaleidocycles

"Wonder is the salt of the earth."
M. C. Escher



EVERYONE LOVES SURPRISES. There are two types of surprise—one is a happy accident or coincidence; the other is meticulously planned, perhaps cunningly disguised to appear natural, and brings twice the pleasure. It is often hard to say who has greater delight—the person who is surprised or the one who devised the magic.

The Dutch artist M. C. Escher (1898–1972) was an ingenious planner of many surprises of the second kind. His graphic art fairly bursts with cunningly planned visual surprises. At first glance, much of his work appears natural, yet, at second glance, the seemingly plausible is seen to be impossible and viewers are drawn to look again and again as they discover with delight the hidden surprises the work contains.

How did Escher do it? He was a genius of imagination, a skilled graphic craftsman, but the key to many of his surprising effects is mathematics. Not the mathematics of numbers and equations that most of us envision, but geometry in all aspects, both classical and modern. Escher could imagine the fantastic effects he wished to express graphically, but a necessary tool to capture these effects was mathematics. For this reason, he read technical works and corresponded with mathematicians and crystallographers—all the while disclaiming his ability to understand mathematics and yet visually expressing his understanding of the vital principles he needed.

The kaleidoscopically designed geometric forms in this collection are a continuation and extension of Escher's own work. Covered with adaptations of Escher's designs, they embody many of the themes dominant in his prints and are related to his own explorations of three-dimensional expression. In light of his work, it is not surprising that these creations required the collaboration of a mathematician and a graphic designer.

Your involvement is required also! A casual glance cannot reveal the surprises to be discovered in Escher's prints. So, too, the secrets to be discovered in our models are only revealed by you creating the forms, examining them, and yes, playing with them! Each geometric model begins as a flat design; you bring it to "life," providing the transition from its two-dimensional to its three-dimensional state. Once brought to life, the models provide many surprises for both hand and eye—the two-dimensional pattern gives few clues as to what you will see and feel when it takes shape in three dimensions. Before assembling the models, you are invited to explore their various aspects: form, design, color, and the relationship to Escher's own work. The journey will touch on many of the paths explored by Escher, as well as some newly discovered.

Doris Schattschneider

M. C. ESCHER. KALEIDOCYCLES
Wallace G. Walker, Doris Schattschneider
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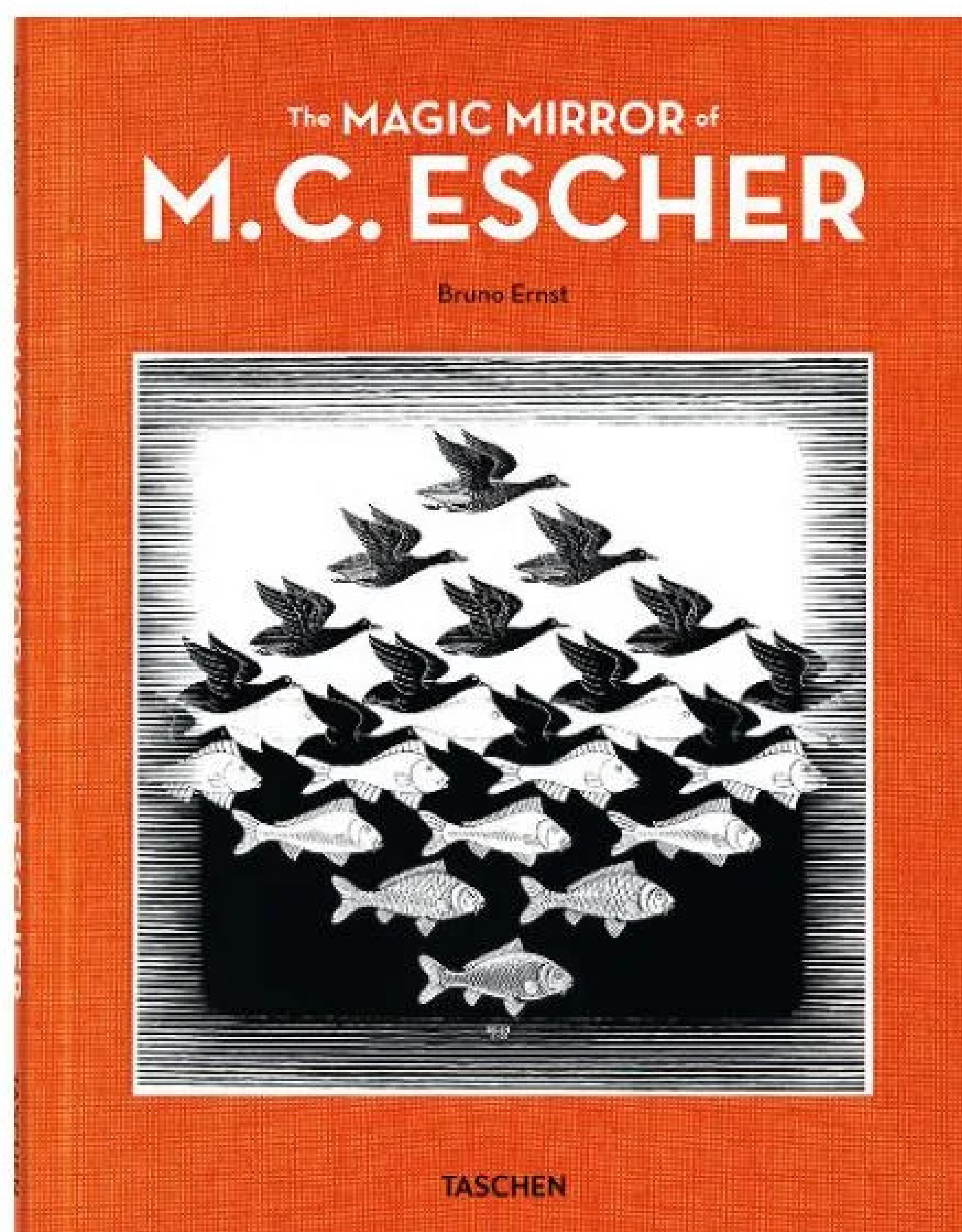
Impossible Illusions

"A WOMAN ONCE rang me up and said, 'Mr. Escher, I am absolutely crazy about your work. In your print *Reptiles*, you have given such a striking illustration of reincarnation.' I replied, 'Madame, if that's the way you see it, so be it.'" A fittingly sly comment from renowned Dutch graphic artist Maurits Cornelis Escher (1898–1972), whose complex and ambiguous drawings continue to leave hasty interpretations far behind.

Long before the first computer-generated 3D images, Escher was a master of the third dimension. His lithograph Magic Mirror dates as far back as 1946. By taking such a title for the book, mathematician Bruno Ernst stressed the enrapturing spell Escher's work invariably casts on those who see it. Ernst visited Escher every week for a year, systematically talking through his entire oeuvre with him. Their discussions resulted in a friendship that gave Ernst intimate access to the life and conceptual world of Escher. Ernst's account was meticulously scrutinized and made accurate by the artist himself.

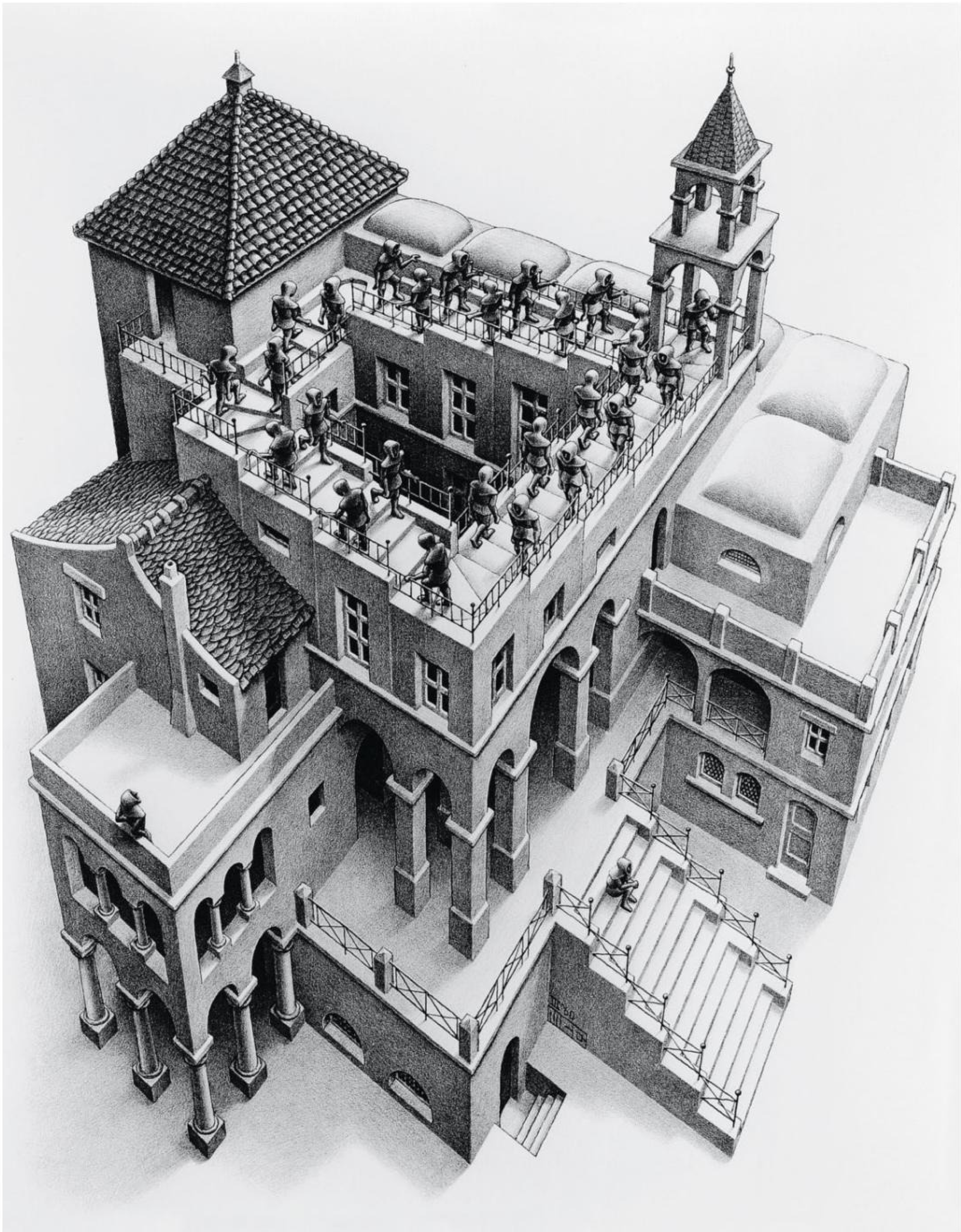
Escher's work refuses to be pigeonholed. Scientific, psychological, or aesthetic criteria alone cannot do it justice. The questions remain: Why did he create the pictures? How did he construct them? What preliminary studies were necessary before achieving the final version? And how are his various creations interrelated? This book, complete with biographical data, 250 illustrations, and a thorough breaking-down of each mathematical problem, offers answers to these and many other lingering mysteries, and is an authentic source text of the first order.

THE MAGIC MIRROR OF M.C. ESCHER
Bruno Ernst
160 pages $40/€/£30



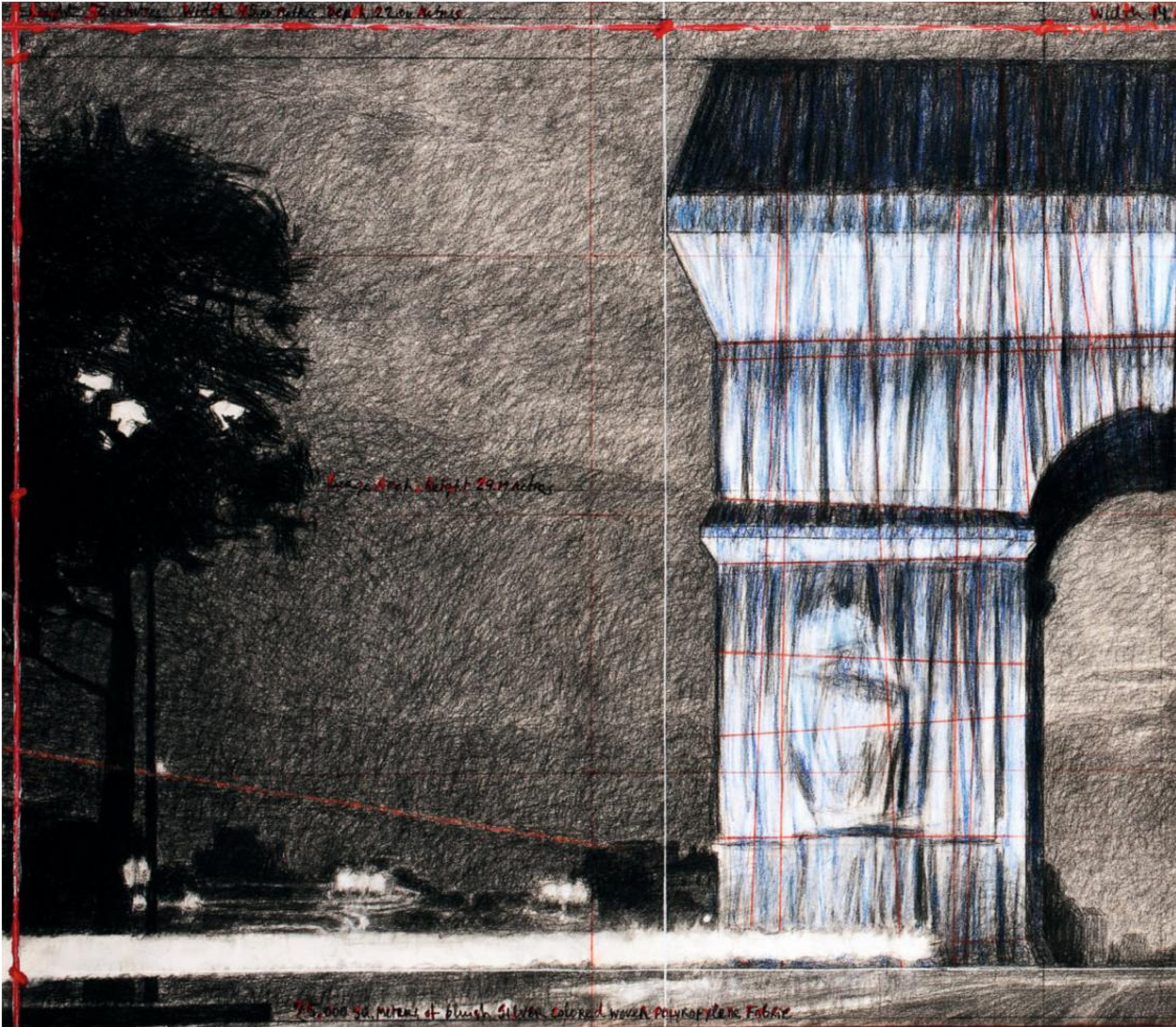
"What makes *The Magic Mirror* different from other books on Escher is the energy that has gone into explaining his work in simple terms."
El Cronista

Opposite:
Ascending and descending,
lithograph, 1960.



L'ARC DE TRIOMPHE, WRAPPED. PROJECT FOR PARIS

Christo and Jeanne-Claude's newest work, 60 years in the making



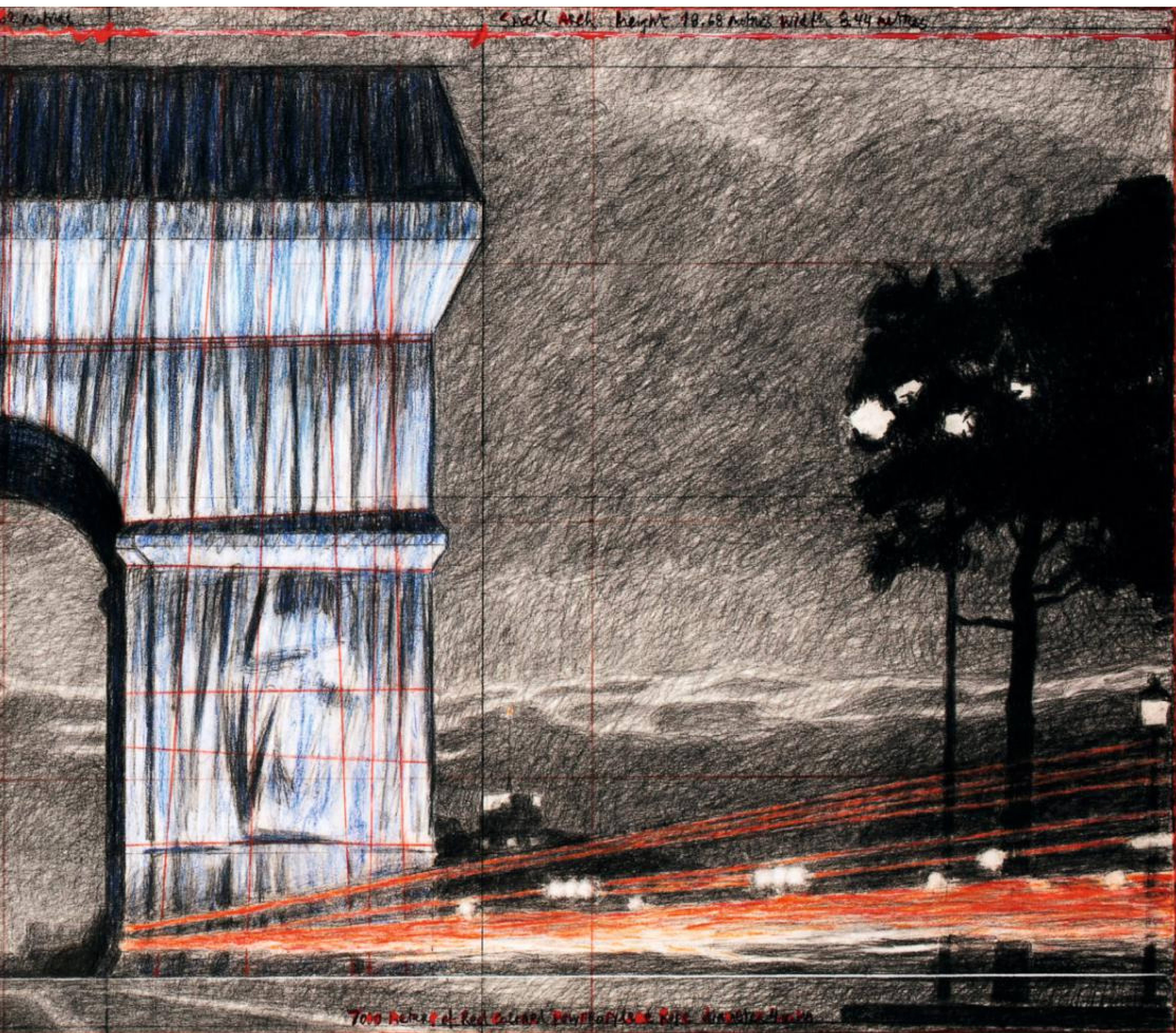
L'Arc de Triomphe, Wrapped, Project for Paris
Detail of a drawing in two parts, 2019.

In 1962, three years after meeting Jeanne-Claude in Paris, Christo made several studies of a project that would wrap one of the city's most emblematic monuments. Almost 60 years, 25,000 square meters of recyclable fabric, and 3,000 meters of rope later, their vision will finally come true. Discover Christo's latest installation with this book gathering photography, drawings, and a history of the project's making of.

L'Arc de Triomphe, Wrapped, Christo's temporary artwork for Paris, will be on view from September 18 to October 3, 2021.

CHRISTO AND JEANNE-CLAUDE. L'ARC DE TRIOMPHE, WRAPPED
128 pages $30/€/£20

A Limited Collector's Edition, each with a 24 x 24 cm swatch of the original silver fabric used for the the wrapping of the Arc de Triomphe, is in preparation for 2022.





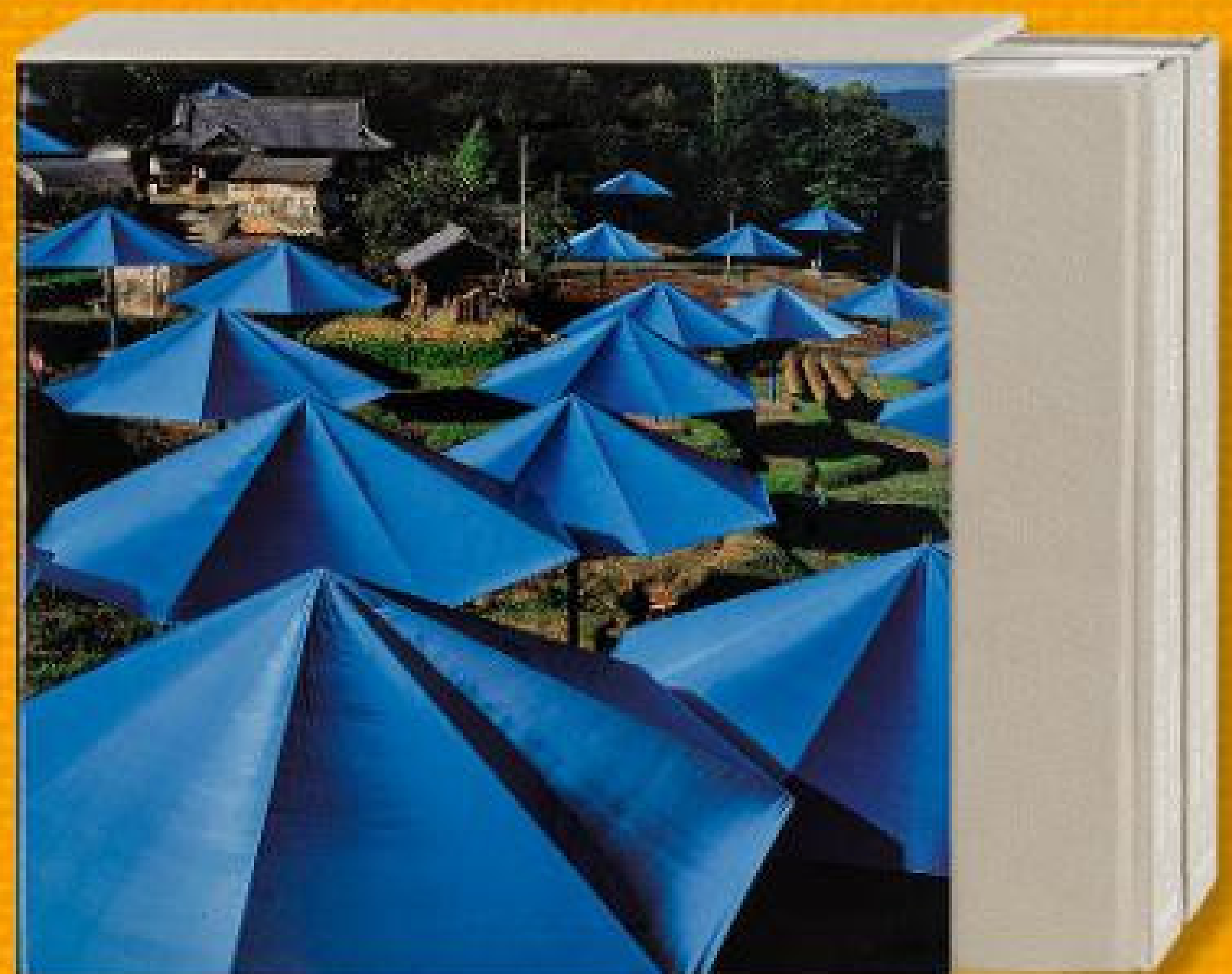
Christo & Jeanne-Claude@TASCHEN

Christo and Jeanne-Claude in front of *The Pont Neuf Wrapped*, Paris, 1985. Photo: © Wolfgang Volz.



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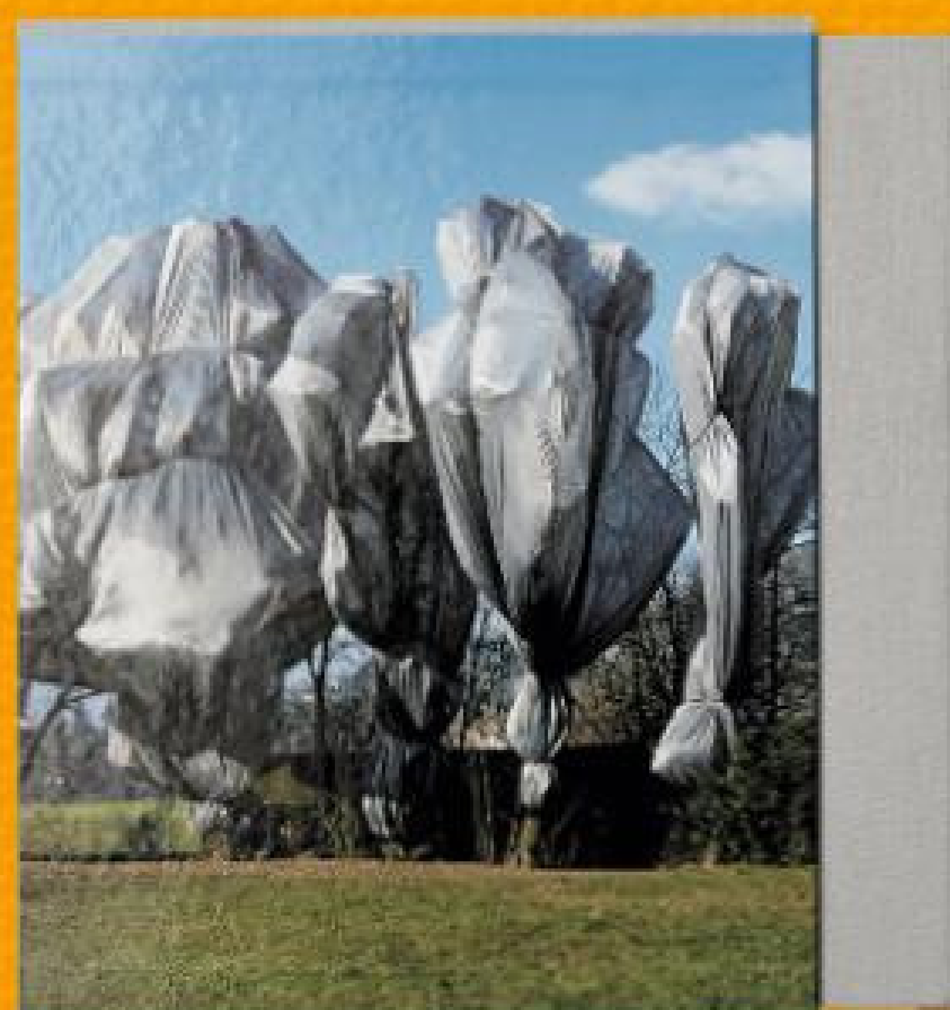
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THE LIBRARY OF ESOTERICA *Witchcraft*

A bewitching history of a magical practice

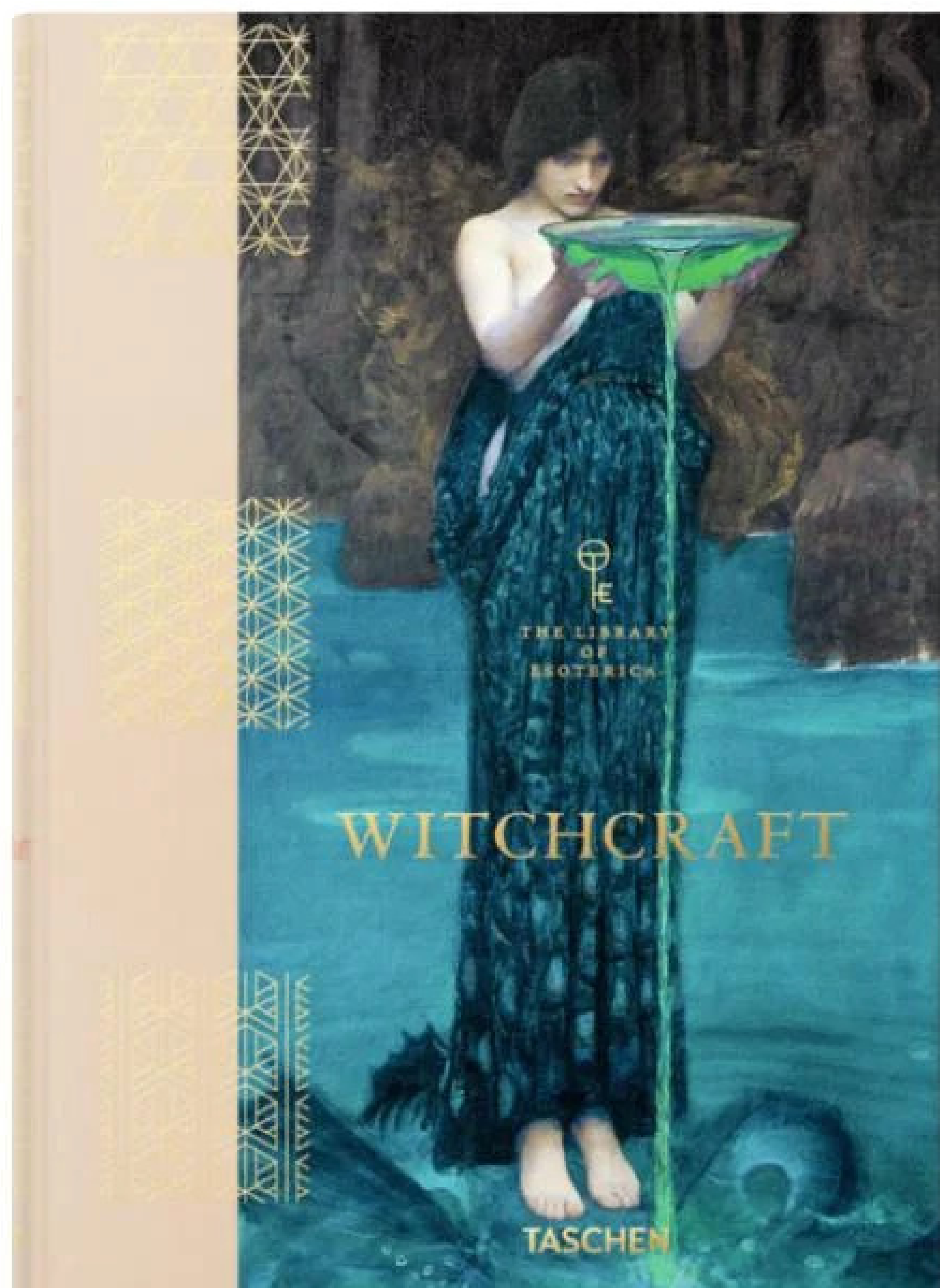
Season of the Witch

INITIATING READERS IN the fascinating and complex history of witchcraft, from the goddess mythologies of ancient cultures to the contemporary embrace of the craft by modern artists and activists, this expansive tome conjures up a breathtaking overview of an age-old tradition. Rooted in legend, folklore, and myth, the archetype of the witch has evolved from the tales of Odysseus and Circe, the Celtic seductress Cerridwen, and the myth of Hecate, fierce ruler of the moonlit night. In *Witchcraft* we survey her many incarnations since, as she shape-shifts through the centuries, alternately transforming into mother, nymph, and crone—seductress and destroyer.

Edited by Jessica Hundley, and co-edited by author, scholar, and practitioner Pam Grossman, this enthralling visual chronicle is the first of its kind, a deep dive into the complex symbologies behind witchcraft traditions, as explored through the history of art itself. The witch has played muse to great artists throughout time, from the dark seductions of Francisco José de Goya and Albrecht Dürer to the elegant paean to the magickal feminine as reimagined by the Surrealist circle of Remedios Varo, Leonora Carrington, and Leonor Fini. The witch has spellbound us through folktales and dramatic literature as well, from the poison apples of the Brothers Grimm, to the Weird Sisters gathered at their black cauldron in Shakespeare's *Macbeth*, to L. Frank Baum's iconic Wicked Witch of the West, cackling over the fate of Dorothy.

Throughout our entrancing visual voyage, we'll also bear witness to the witch as she endures persecution and evolves into empowerment, a contemporary symbol of bold defiance and potent nonconformity. Featuring enlightening essays by modern practitioners like Kristen J. Sollée and Judika Illes, as well interviews with authors and scholars such as Madeline Miller and Juliet Diaz, we cast the circle to include a vast range of cultural traditions that embrace magick as spiritual exploration and creative catharsis.

THE LIBRARY OF ESOTERICA. WITCHCRAFT
Jessica Hundley, Pam Grossman
520 pages $40/€/£30

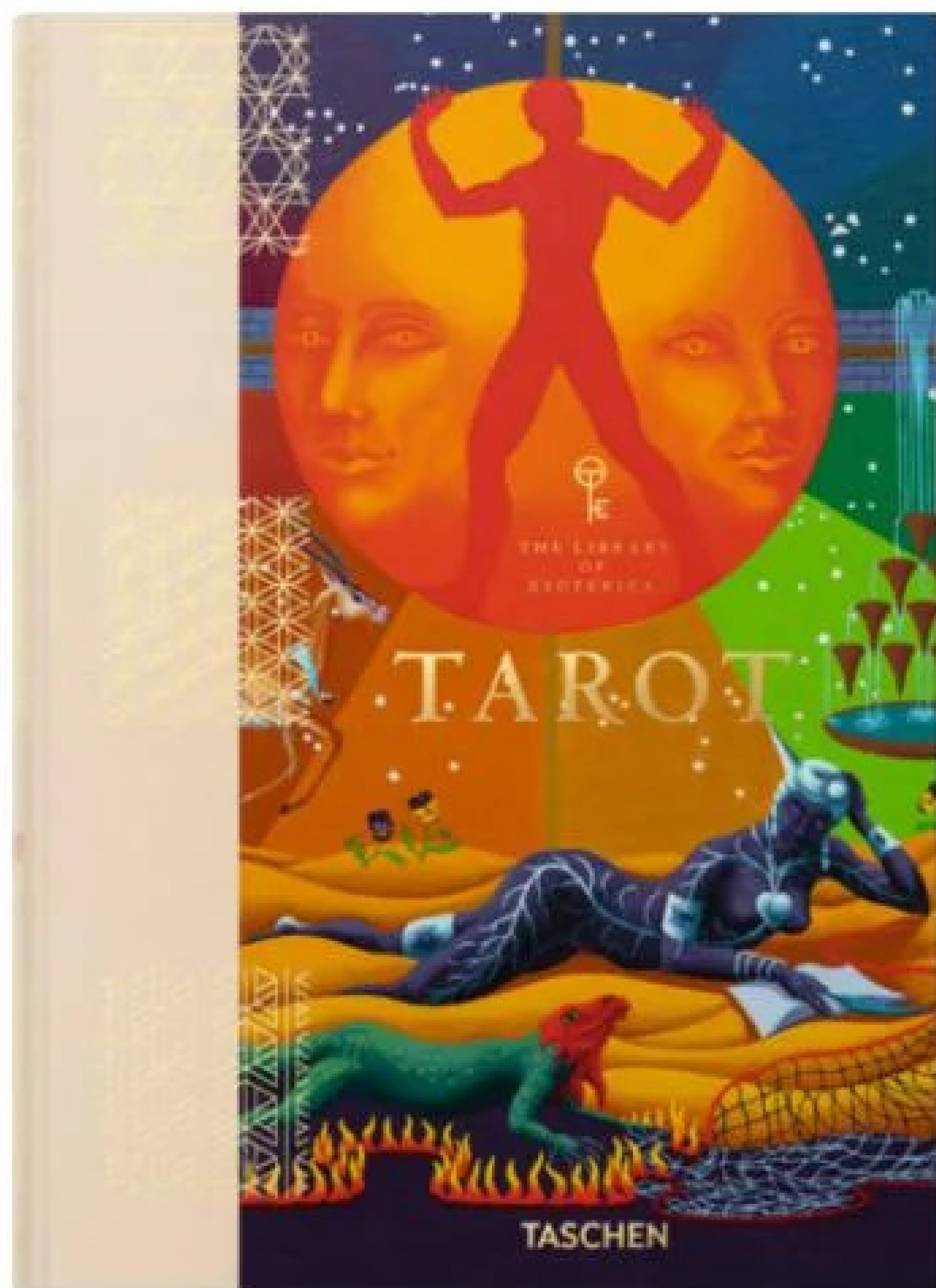


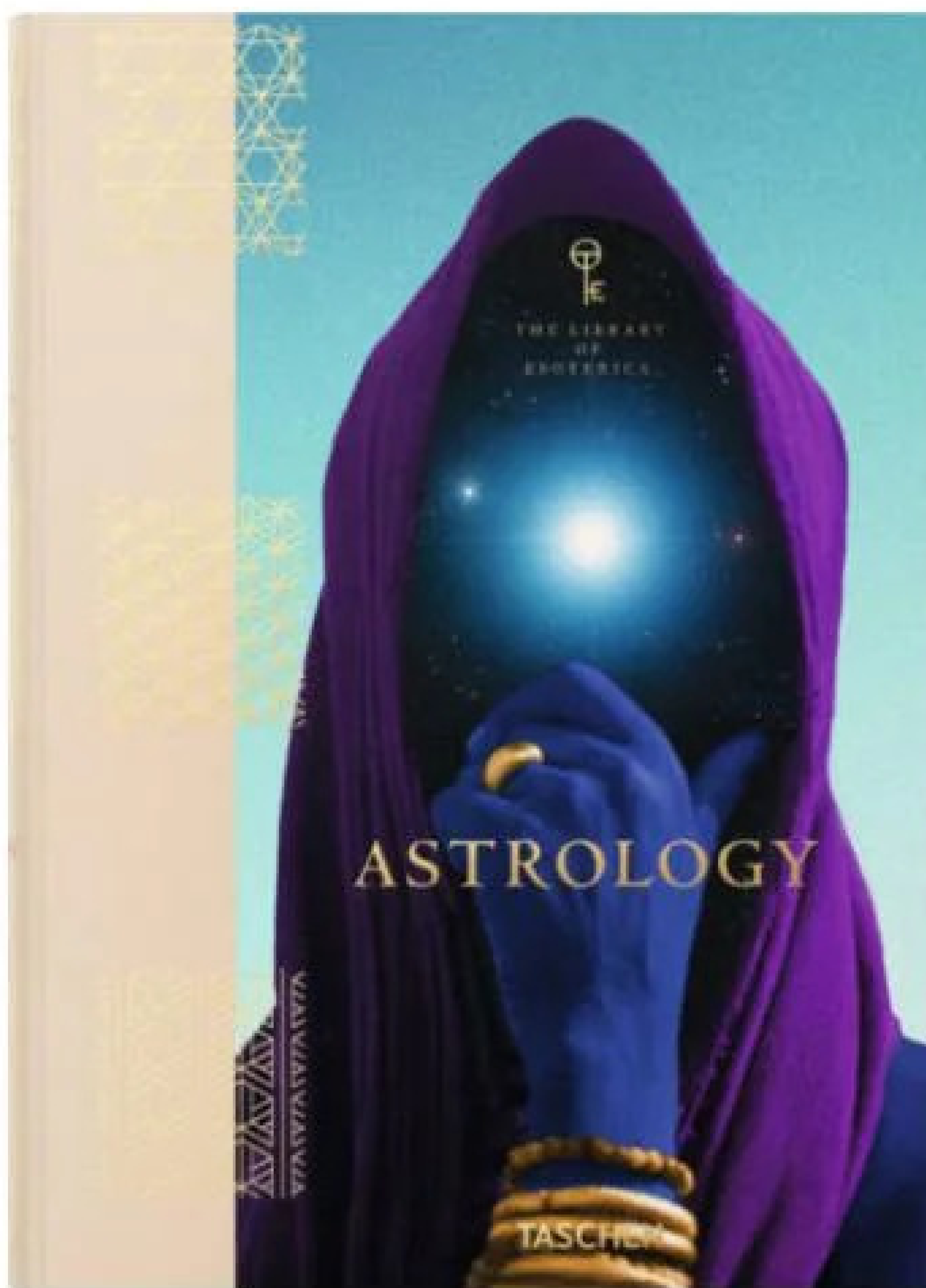
"Going so soon? I wouldn't hear of it. Why, my little party's just beginning!"

The Wicked Witch of the West, *The Wizard of Oz*

Opposite:
Luis Ricardo Falero,
Faust's Dream, 1878.


1878
FALERO





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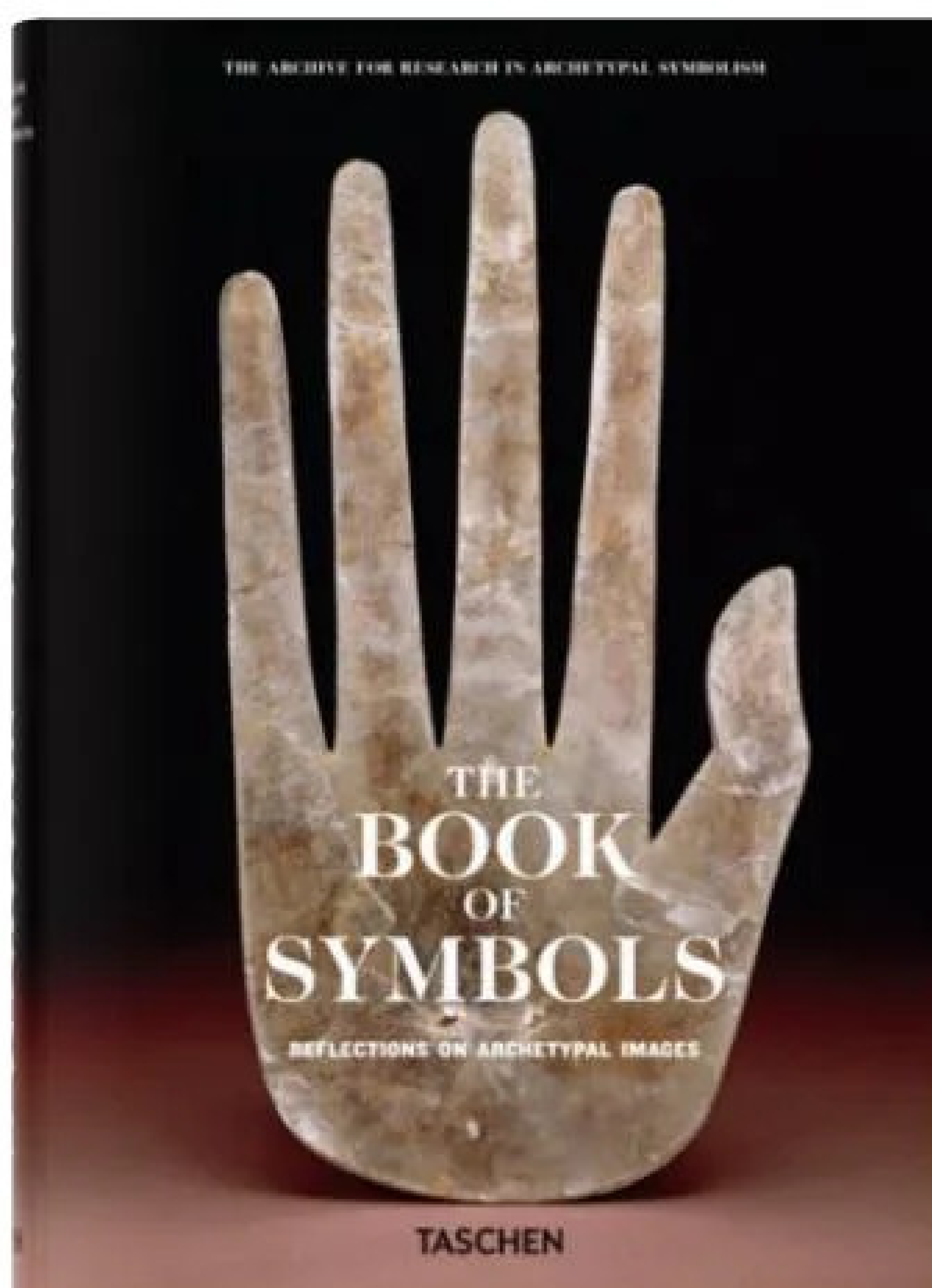
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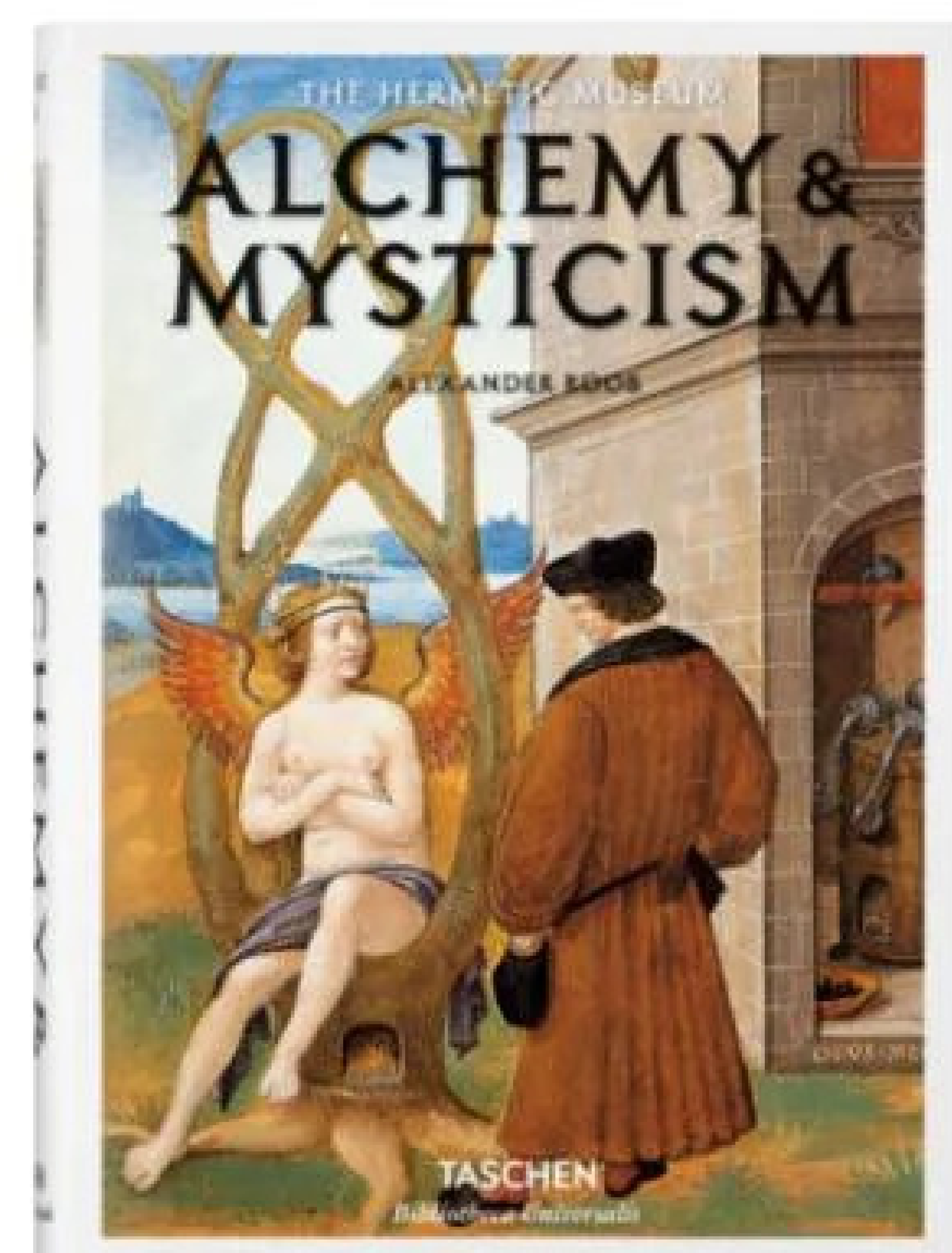
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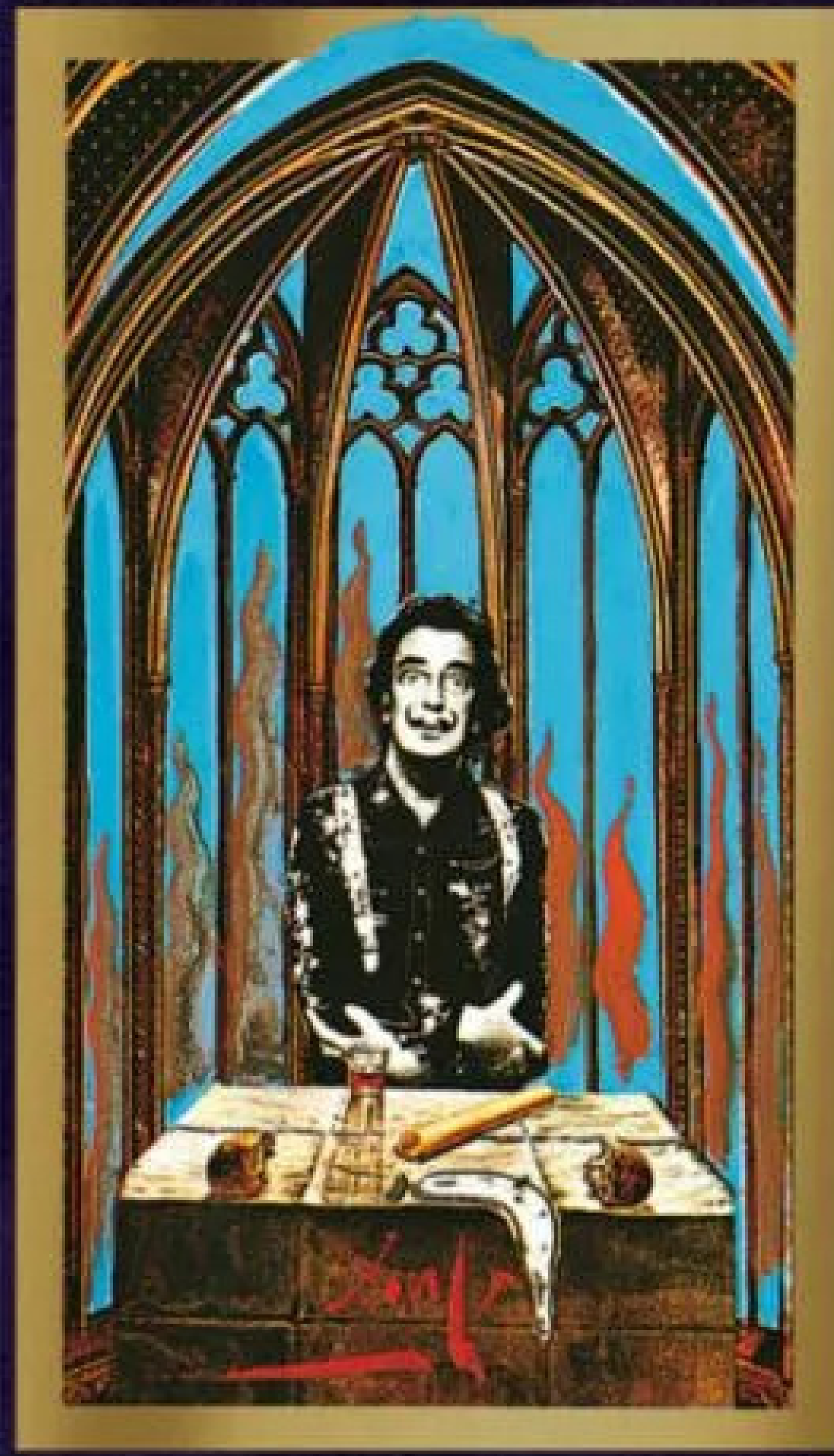
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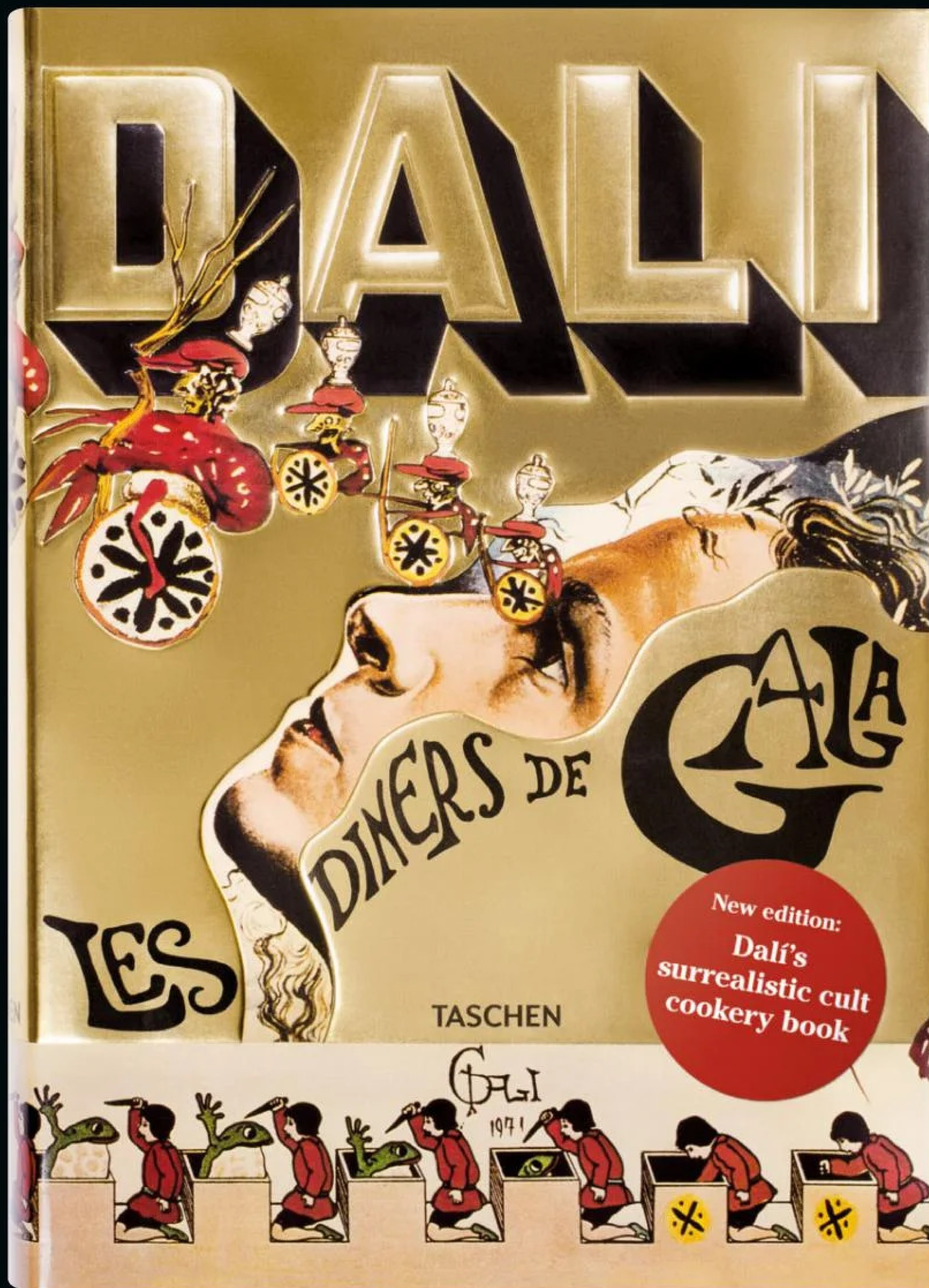
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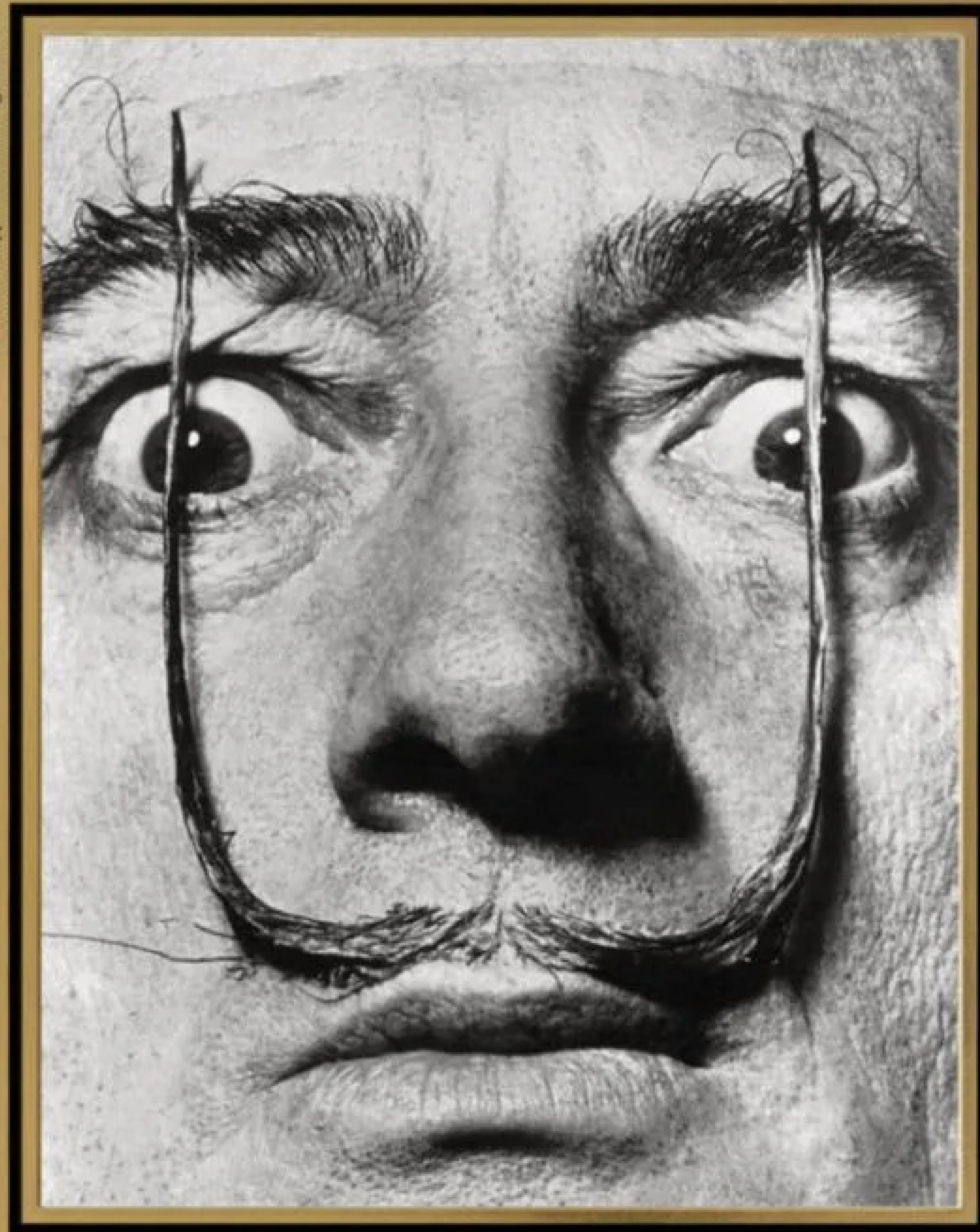
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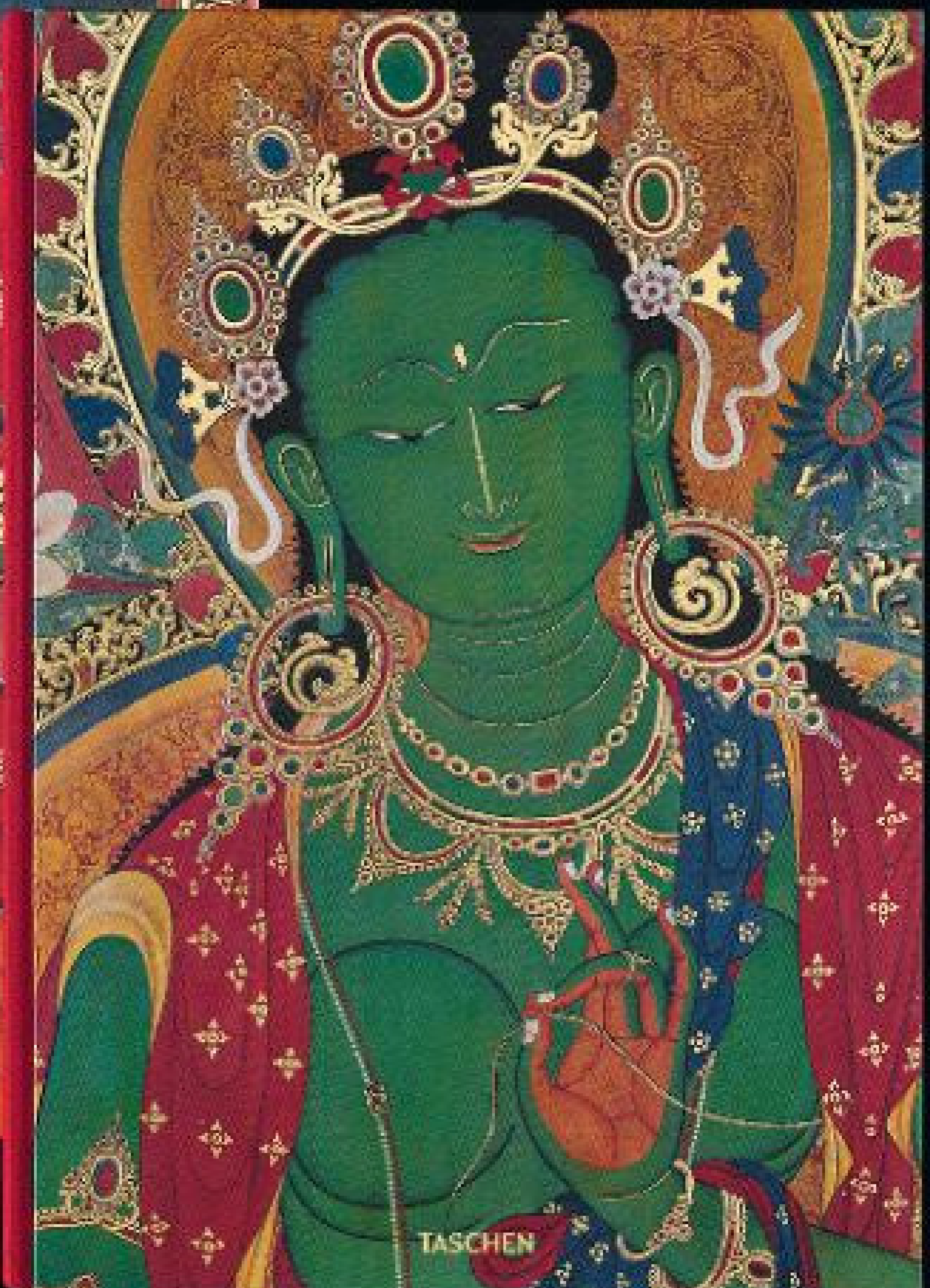


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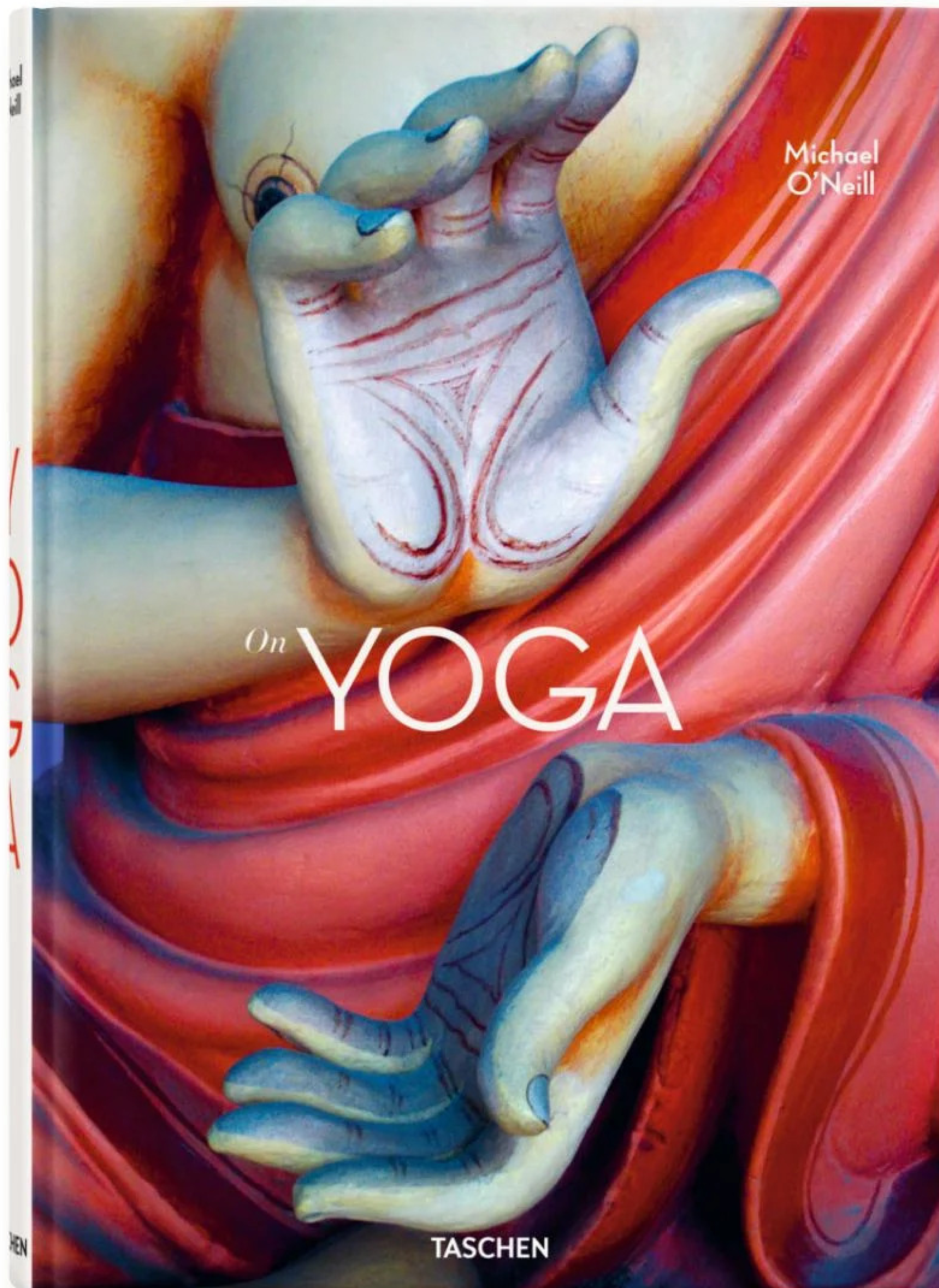






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Opposite:
Baba Dhuna Giri. Haridwar,
November 16, 2007.


FRIDA KAHLO
The complete paintings
in one XXL volume



Pain and Passion



Previous spread:
My Nurse and I (detail), 1937. Oil on metal. Mexico City, Xochimilco, Museo Dolores Olmedo. Photo: © Fine Art Images/Bridgeman Images.

Left:
Frida Kahlo and Diego Rivera with Fulang-Chang, Mexico City, 1934. Gelatin silver print. New York, collection of Spencer Throckmorton.

Opposite:
Self-portrait with Thorn Necklace and Hummingbird, 1940. Oil on canvas, mounted on wood. Austin, Texas, Harry Ransom Center, University of Texas, Nickolas Muray Collection of Mexican Art.

Following spread:
What Water Gave Me (detail), 1938/39. Oil on canvas. Paris, private collection. Photo: © Christie's Images/Bridgeman Images.

"Nothing is absolute. Everything changes, everything moves, everything revolves, everything flies and goes away."

Frida Kahlo

AMONG THE FEW women artists who have transcended art history, none had such a meteoric rise as the Mexican painter Frida Kahlo (1907–1954).

Her unmistakable face, depicted in more than fifty extraordinary self-portraits, has been admired by generations; this, along with hundreds of photographs taken by notable lens artists such as Edward Weston, Manuel and Lola Álvarez Bravo, Nickolas Muray, and Martin Munkácsi, made Frida Kahlo an iconic image of 20th century art.

After an accident in her early youth, Frida became a painter of her own free will. Her marriage in 1929 to Diego Rivera placed her at the forefront of an artistic scene not only in the cultural Renaissance of Mexico, but also in the United States. Her work garnered praise from the poet André Breton, who added the Mexican painter to the ranks of international surrealism and exhibited her work in Paris in 1939, to the admiration of Picasso, Kandinsky, and Duchamp.

This large-format XXL book allows readers to admire Frida Kahlo's paintings as never before, some in formats that go beyond the original works, interacting with famous photographs. It presents pieces in private collections that are difficult to access for the general public and even reproduces works that were previously lost or have not been exhibited for more than 80 years.

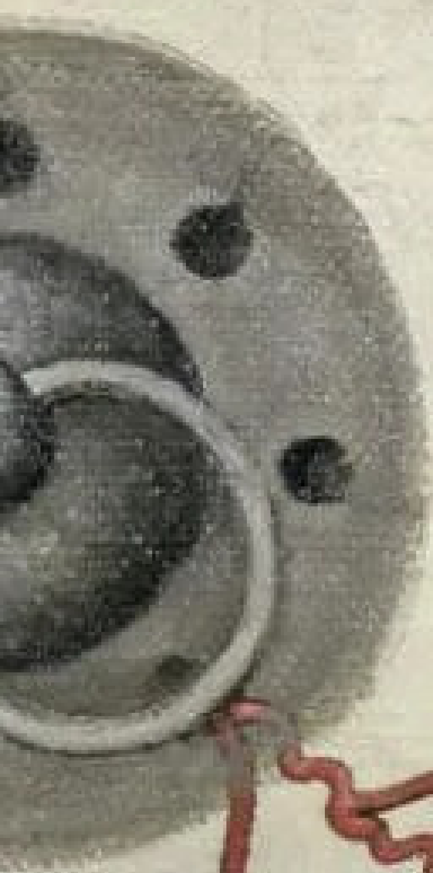
The volume presents the most extensive study of Frida Kahlo's paintings to date and a seductive account of her artistic career. We access the intimacy of Frida's affections and passions through a selection of drawings, pages from her personal diary, letters, and an extensive illustrated biography featuring photos of Frida, Diego, and the Casa Azul, Frida's home and the center of her universe.


Frida Kahlo. 40.



“Feet, what do I need you for when I have wings to fly?”

Frida Kahlo







Self-portrait (on the Border between Mexico and the United States), 1931/32. Oil on zinc. New York, Modern Art International Foundation, courtesy Manuel and Maria Reyero.

Following spread: Nickolas Muray, *Frida*, Coyoacán, 1938. Carbon pigment print. New York, collection of Spencer Throckmorton. © Spencer Throckmorton, New York/Nickolas Muray Photo Archives.

The Heart (Memory), 1937. Oil on metal. New York, private collection. Photo: © Christie's Images/Bridgeman Images.




FORD
CARMEN RIVERA
PINTÓ SU RE-
TRATO EL
AÑO D 1932






Frida Kahlo. 49



Opposite:
The Love Embrace of the Universe, the Earth (Mexico), Me, Diego, and Señor Xólotl, 1949. Oil on canvas. Mexico, The Jacques and Natasha Gelman Collection of 20th-century Mexican Art / The Vergel Foundation. Photo: Gerardo Suter.

Guillermo Kahlo
Diego and Frida with a large traditional Judas papier mâché figure, 1931.
Photo: Rafael Doniz.

Following spread:
Roots, 1943. Oil on metal. Private collection.

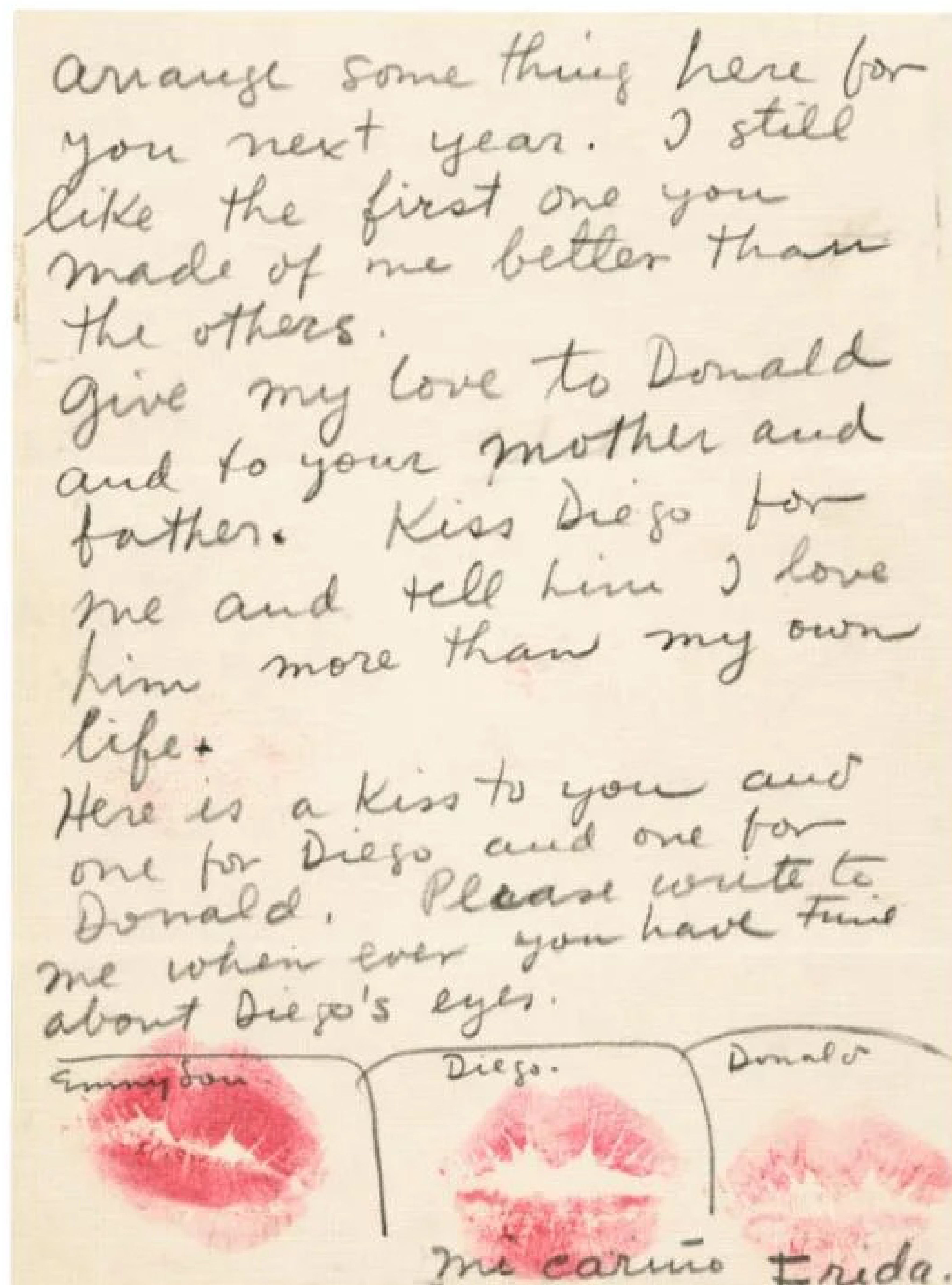



FRIDA KAHLO. 1943


1940. Frida Kahlo.

"There is an impressive authenticity in Frida's visual metaphors. Looking at her paintings, we can say: this is true, this has been lived, suffered, and re-created."

Octavio Paz, 1988



arrange some thing here for
you next year. I still
like the first one you
made of me better than
the others.
give my love to Donald
and to your mother and
father. Kiss Diego for
me and tell him I love
him more than my own
life.
Here is a kiss to you and
one for Diego and one for
Donald. Please write to
me when ever you have time
about Diego's eyes.

Emmy Lou | Diego. | Donald

mi cariño Frida.

Letter from Frida Kahlo to Emmy Lou Packard, New York, October 24, 1940. Washington D.C., Archives of American Art, Smithsonian Institution.

Opposite: *Self-portrait with Cropped Hair* (detail), 1940. New York, Museum of Modern Art, gift of Edgar Kaufmann Jr.



XXL

FRIDA KAHLO. THE COMPLETE PAINTINGS
Ed. Luis-Martín Lozano
Andrea Kettenmann, Marina Vázquez-Ramos
624 pages $200/€/£150

Frida Kahlo, one of the key figures in Mexican revolutionary modern art, was also undeniably a pioneer of the politics of gender, sexuality, and feminism in the field of women artists and their art. This XXL monograph brings together all of Kahlo's 152 paintings in stunning reproductions.

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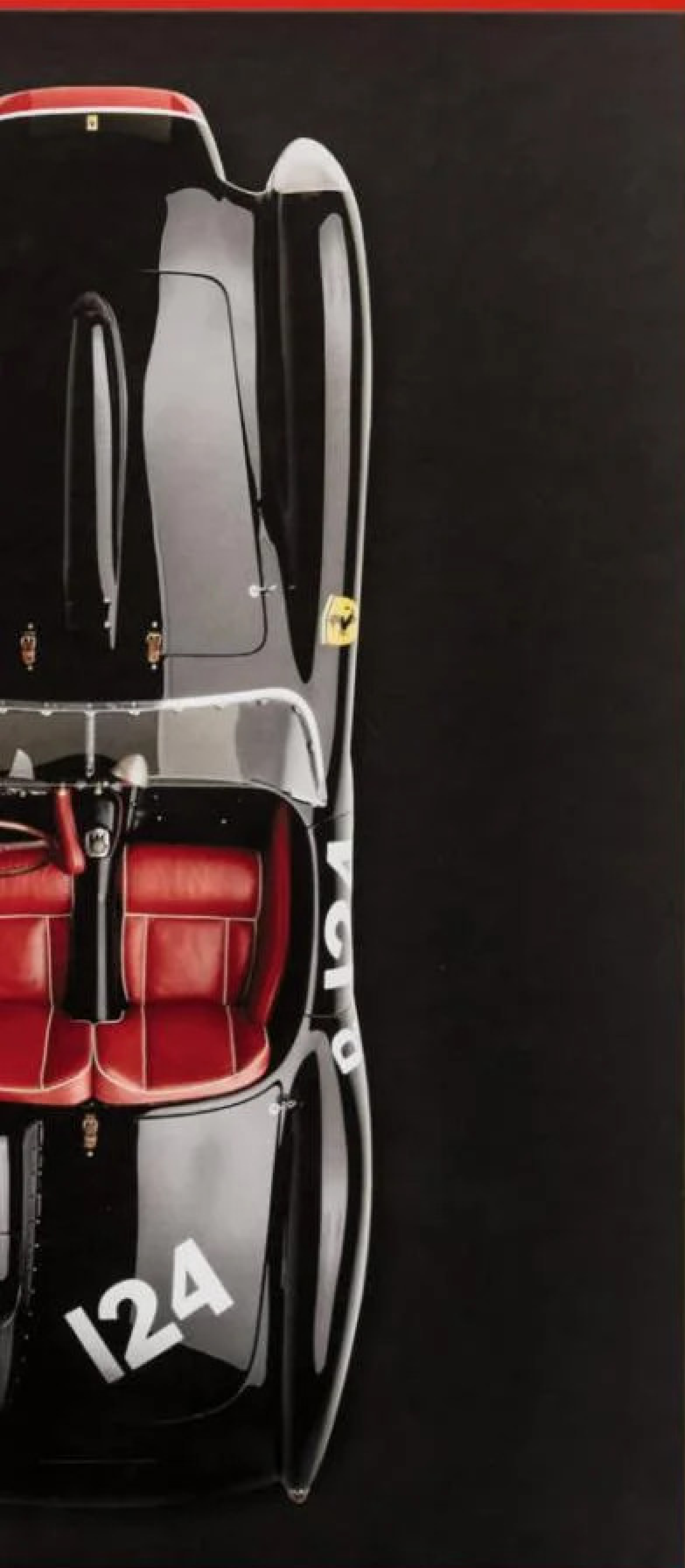


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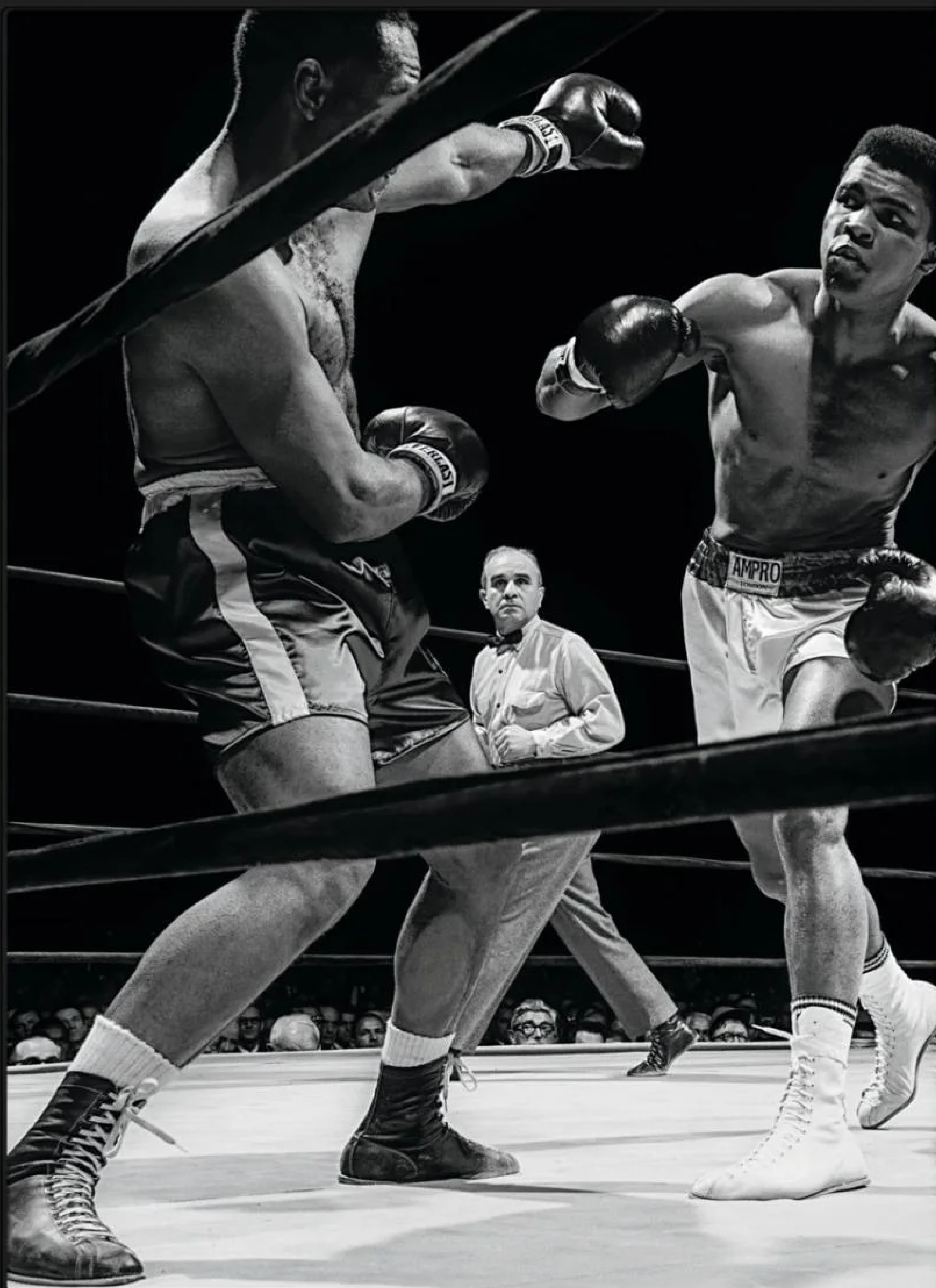
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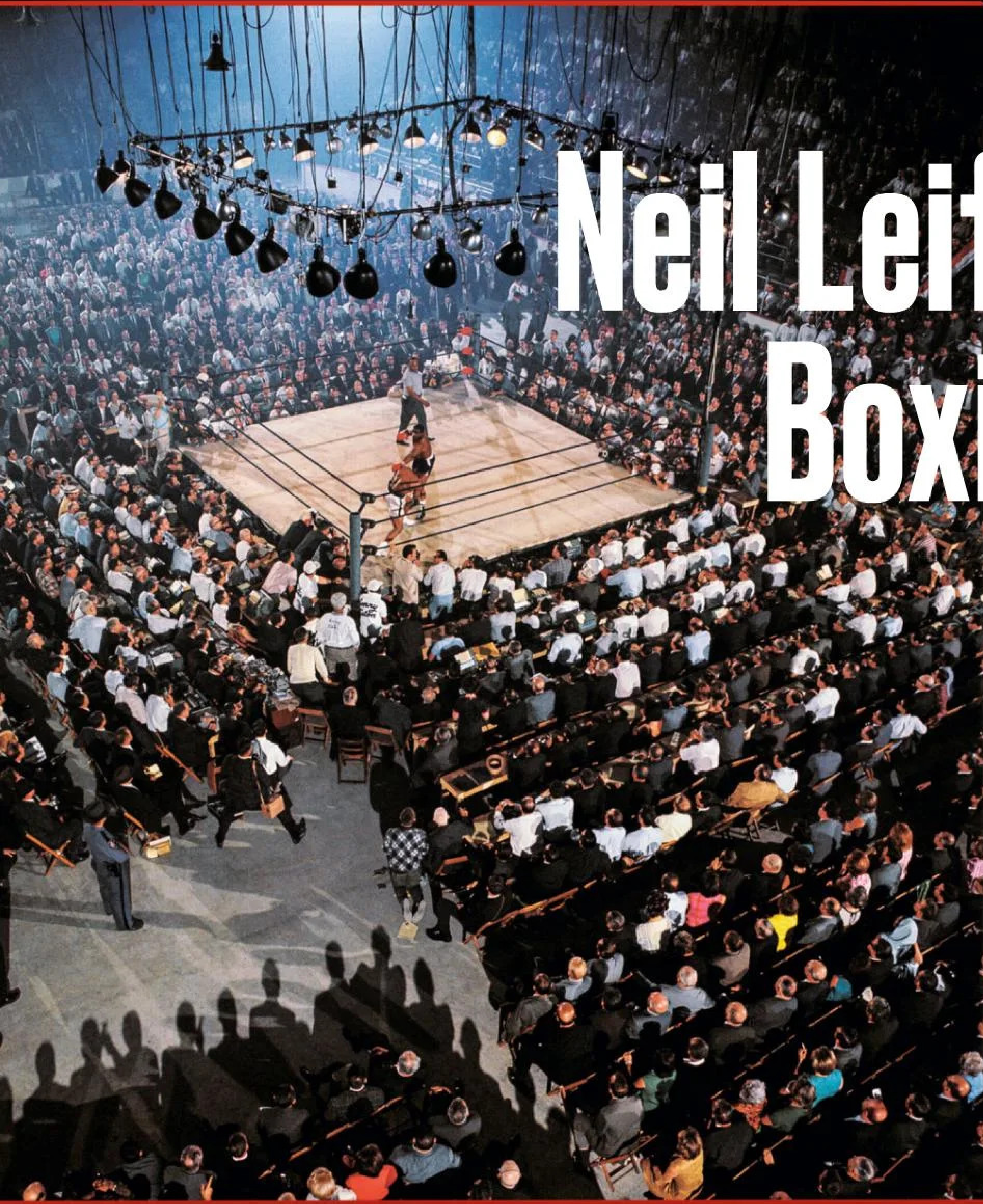
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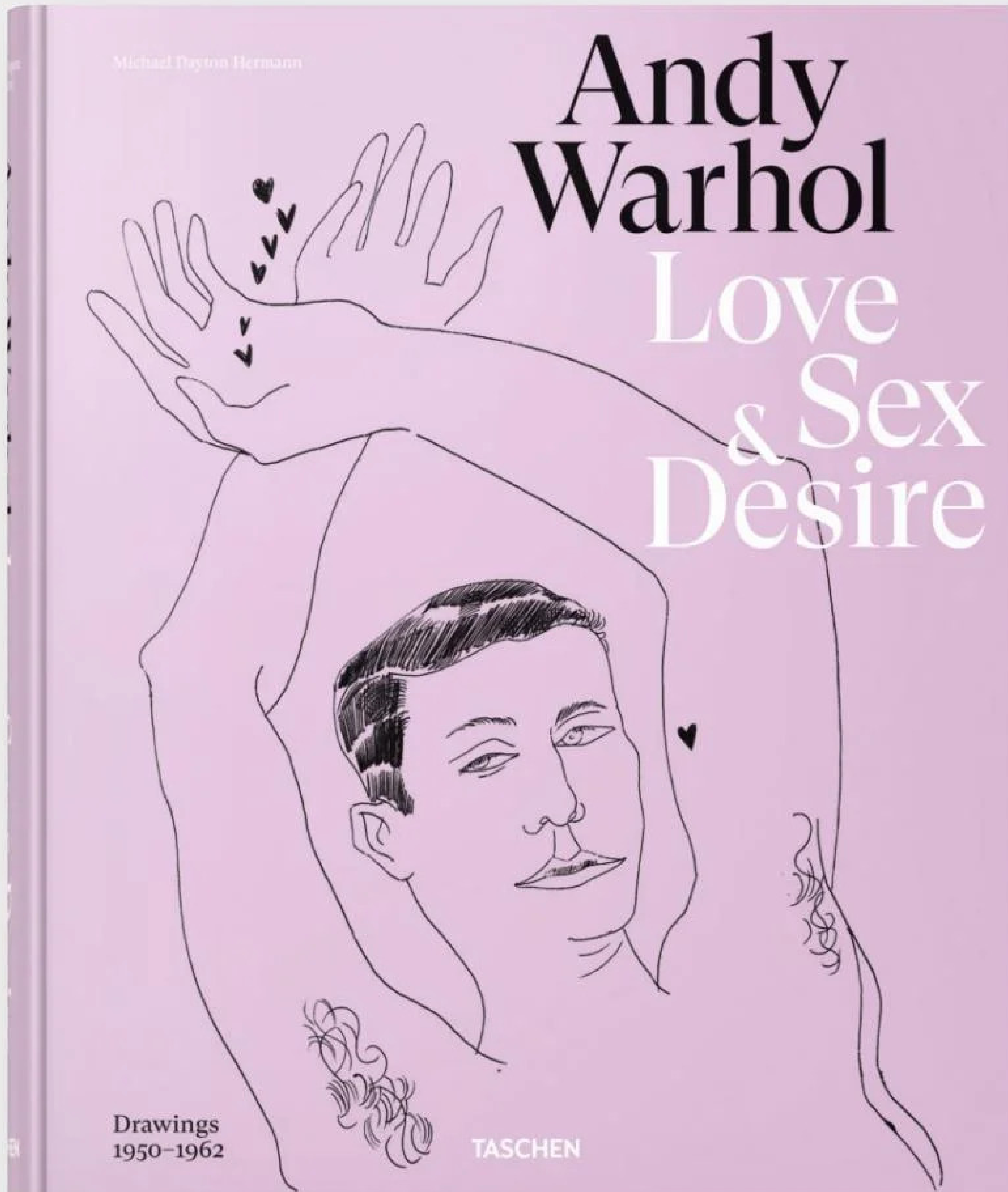


ALI VS. FOSTER, 1972

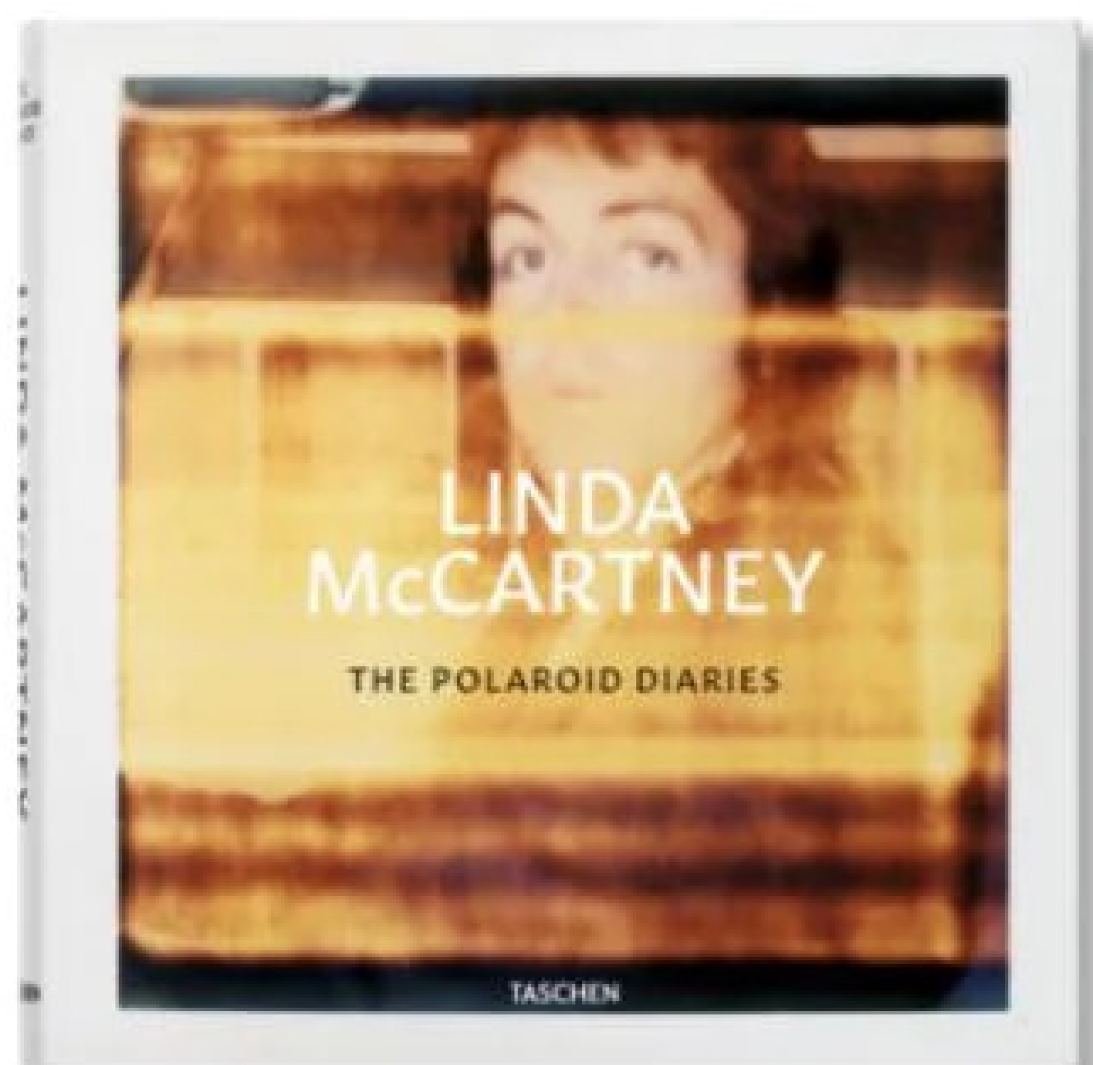
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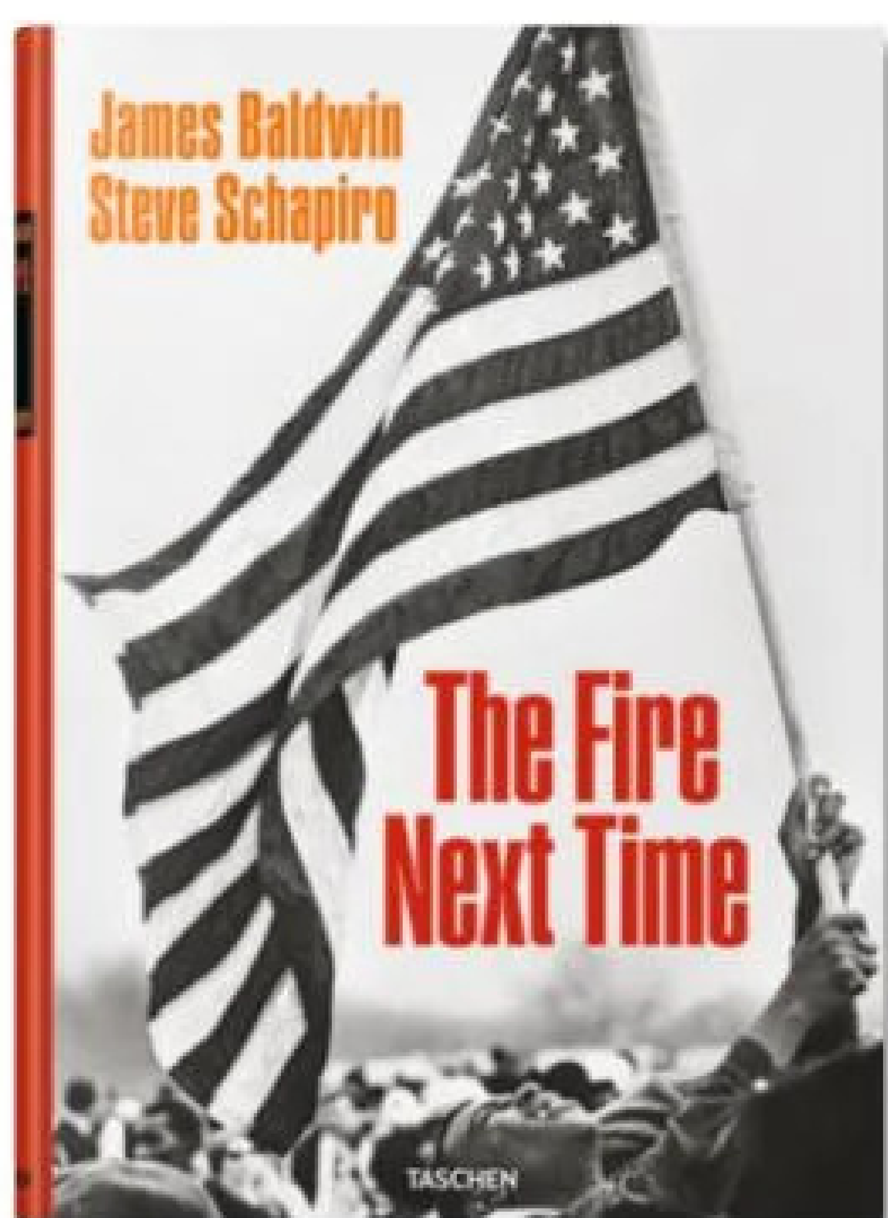
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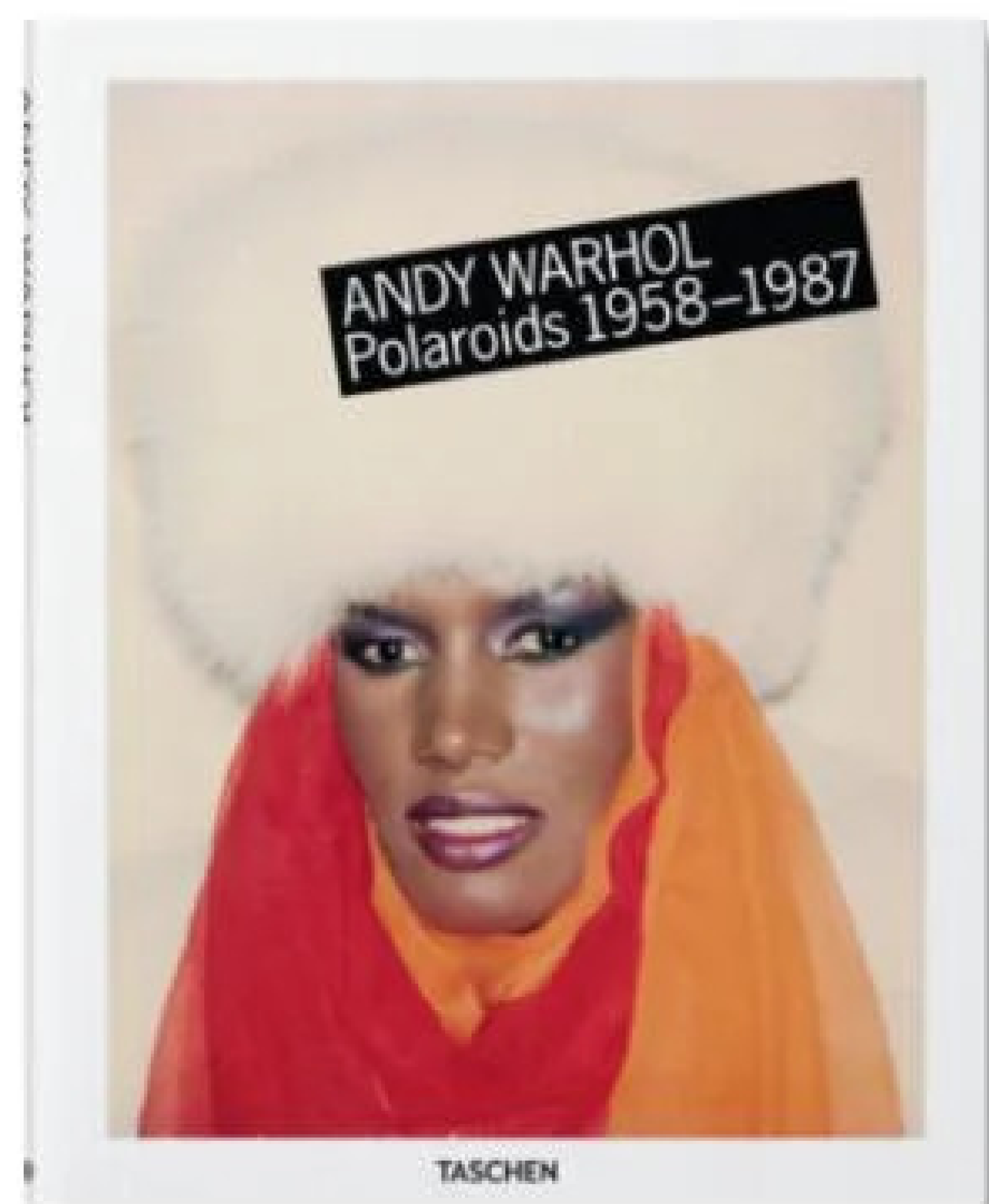
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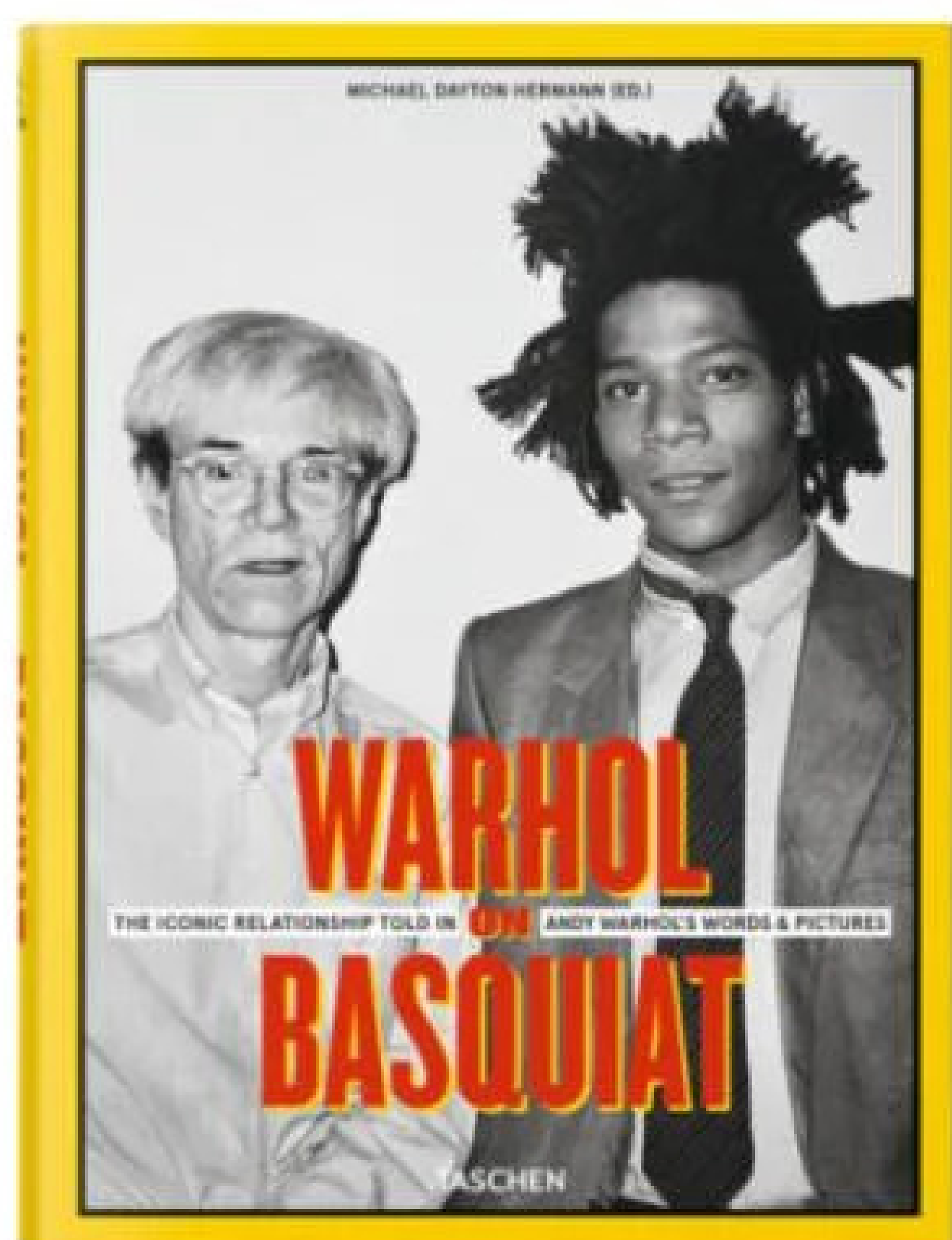
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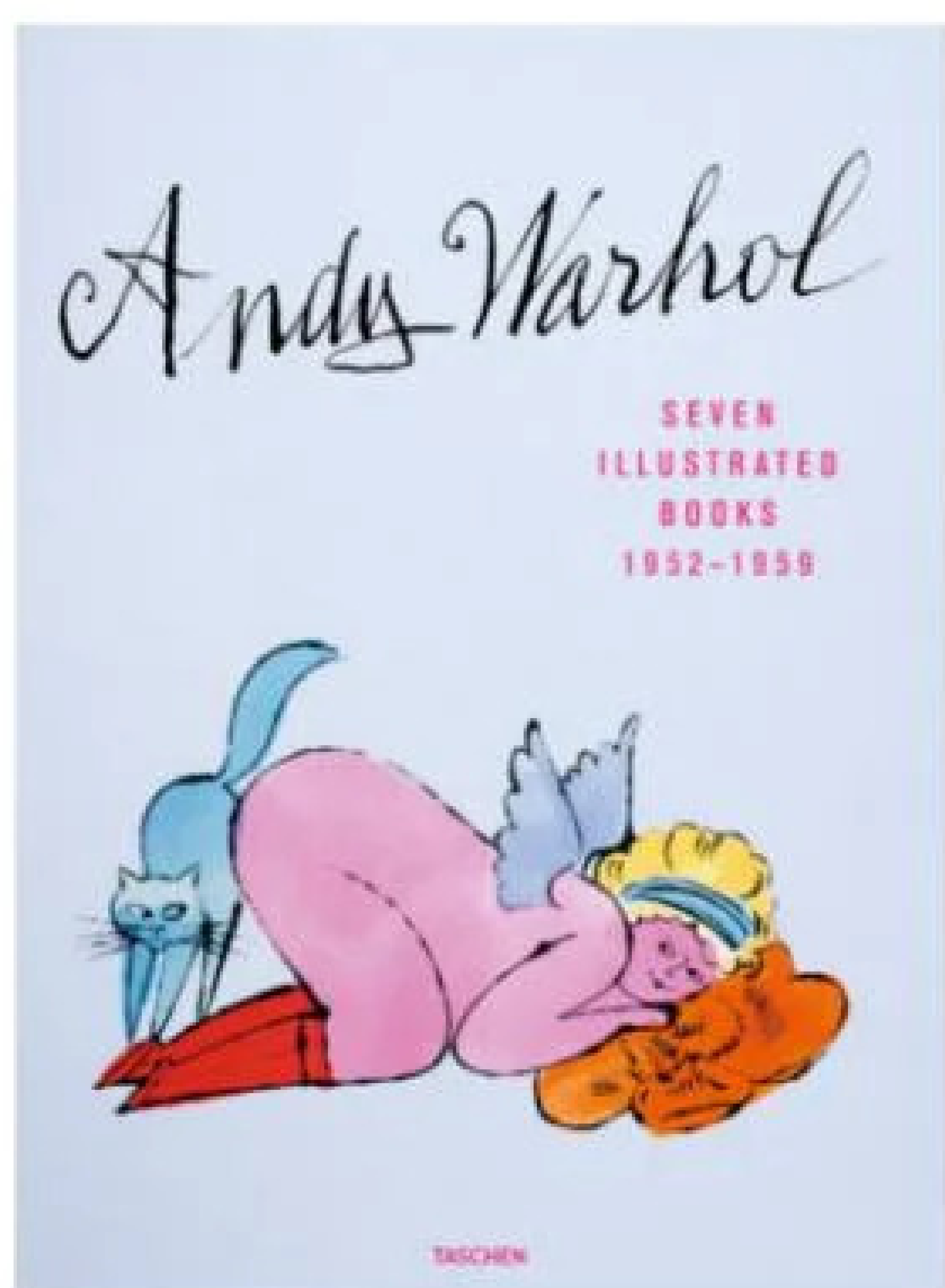
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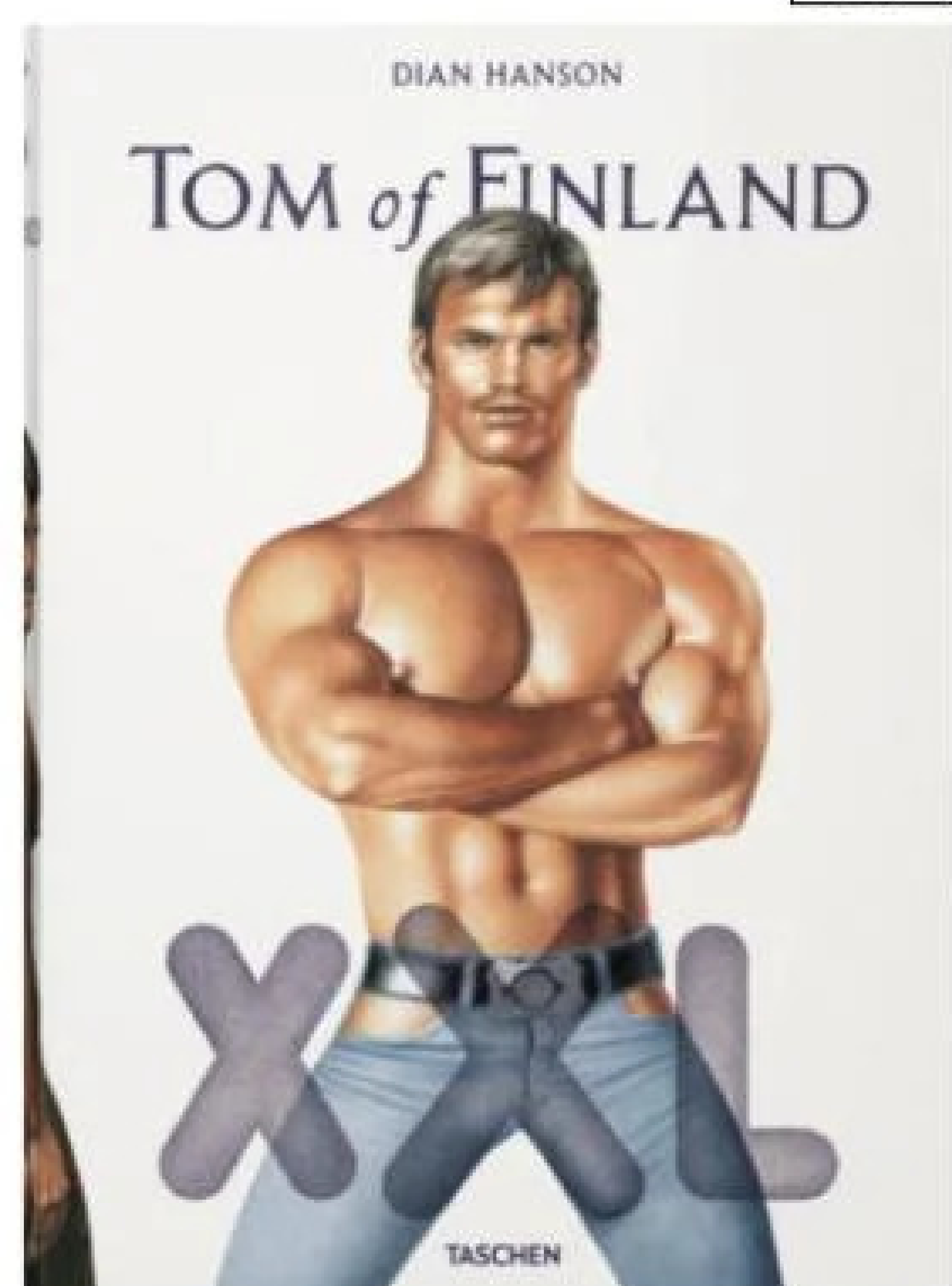


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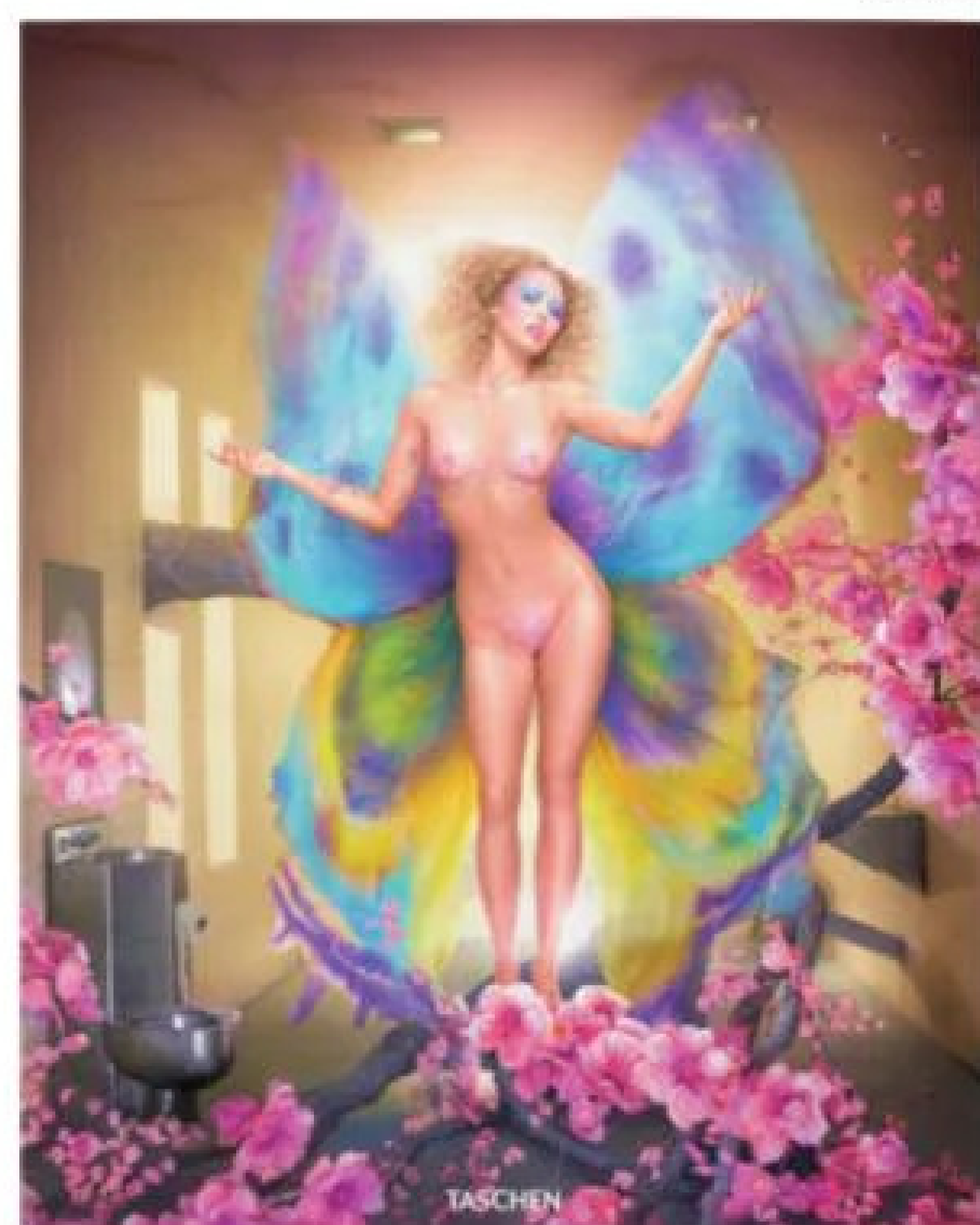
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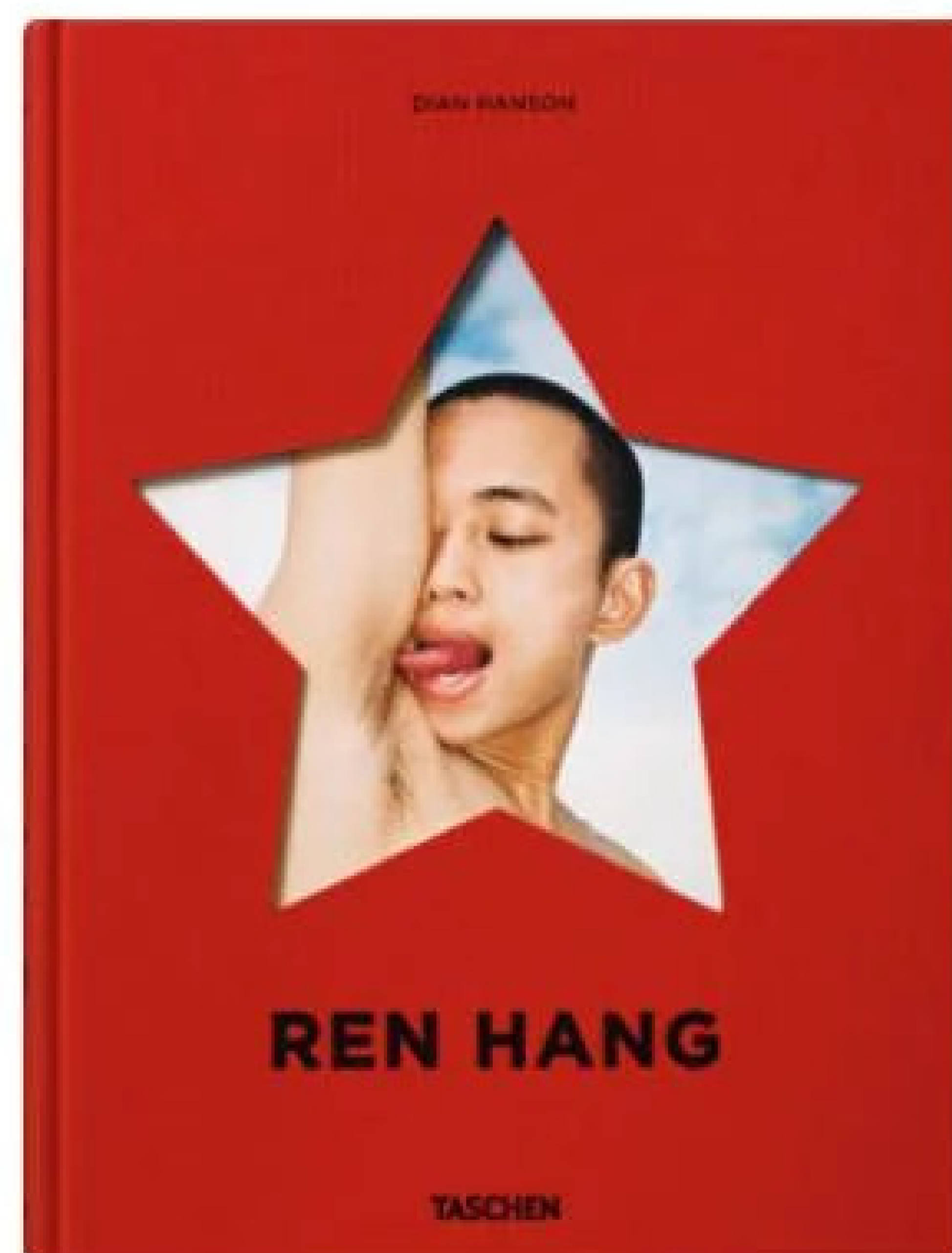


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Azzedine Alaïa
by Peter Lindbergh

PETER LINDBERGH *Azzedine Alaïa*
The timeless and tailor-made collaborations between Peter Lindbergh and Azzedine Alaïa



Opposite:
Tatjana Patitz,
Le Touquet, 1986.
Coat and hooded dress,
Winter 1986.

Azzedine Alaïa, Maria Johnson, and Peter Lindbergh, Paris, 1984.

PETER LINDBERGH AND AZZEDINE ALAÏA, the photographer and the couturier, were united by their love of black, a love that they would cultivate alike in silver print and solid color garments. Lindbergh ceaselessly turned to black and white to signify his search for authenticity in the faces he brought to light. Alaïa drew on the monochrome of timeless clothes to create veritable sculptures for the body.

In this book, the unique dialogue between the two artists is immortalized in print. Illustrating their community of spirit, its images are a celebration of their artistic partnership and testament to their history-making achievements in photography and fashion.

Despite their geographically opposed origins, Lindbergh and Alaïa pursued similar horizons. At the same time as Lindbergh's reputation in Germany was growing thanks to his work in *Stern* magazine, and he set up his studio in Paris in 1978, Alaïa was the couturier shrouded in discretion whose sophisticated techniques were a treasured secret amongst the most important clients of Haute Couture.

Alaïa became the architect of bodies, revealing and unveiling them, while Lindbergh distinguished them by shining a light on their soul and personality. Step by step, they became the creators that dominated their respective disciplines. Both rejected any artifice that distracted from their true subject, and it is with great ease that they came together for a number of powerful collaborations.

Shared inspirations and aesthetic values are visible throughout their work. A beach in Le Touquet and the streets of old Paris reference a mutual love of black and white cinema and vast panoramas. The backdrop of an engine room illustrates the memory of an industrial German landscape for one and references the inordinate passion for functional design and architecture held by the other. Alaïa's clothes act as pedestals for the smiles and eyes of the women who wear them: Nadja Auermann, Mariacarla Boscono, Naomi Campbell, Anna Cleveland, Dilone, Lucy Dixon, Vanessa Duve, Helene Fischer, Pia Frithiof, Jade Jagger, Maria Johnson, Milla Jovovich, Lynne Koester, Ariane Koizumi, Yasmin Le Bon, Madonna, Kristen McMenamy, Tatjana Patitz, Linda Spierings, Tina Turner, Marie-Sophie Wilson, Lindsey Wixson. For Lindbergh, who built his notoriety on the images of these supermodels, the authenticity of their traits is all that matters. The result is a potent black and white catalogue that reverberates with truthfulness and beauty.

The book accompanies the exhibition *Azzedine Alaïa, Peter Lindbergh* at the Fondation Azzedine Alaïa, 18 rue de la verrerie, Paris. With contributions by Fabrice Hergott, director of the Musée d'Art Moderne de la Ville de Paris, Paolo Roversi, photographer, and Olivier Saillard, fashion historian and director of the Fondation Azzedine Alaïa, Paris.





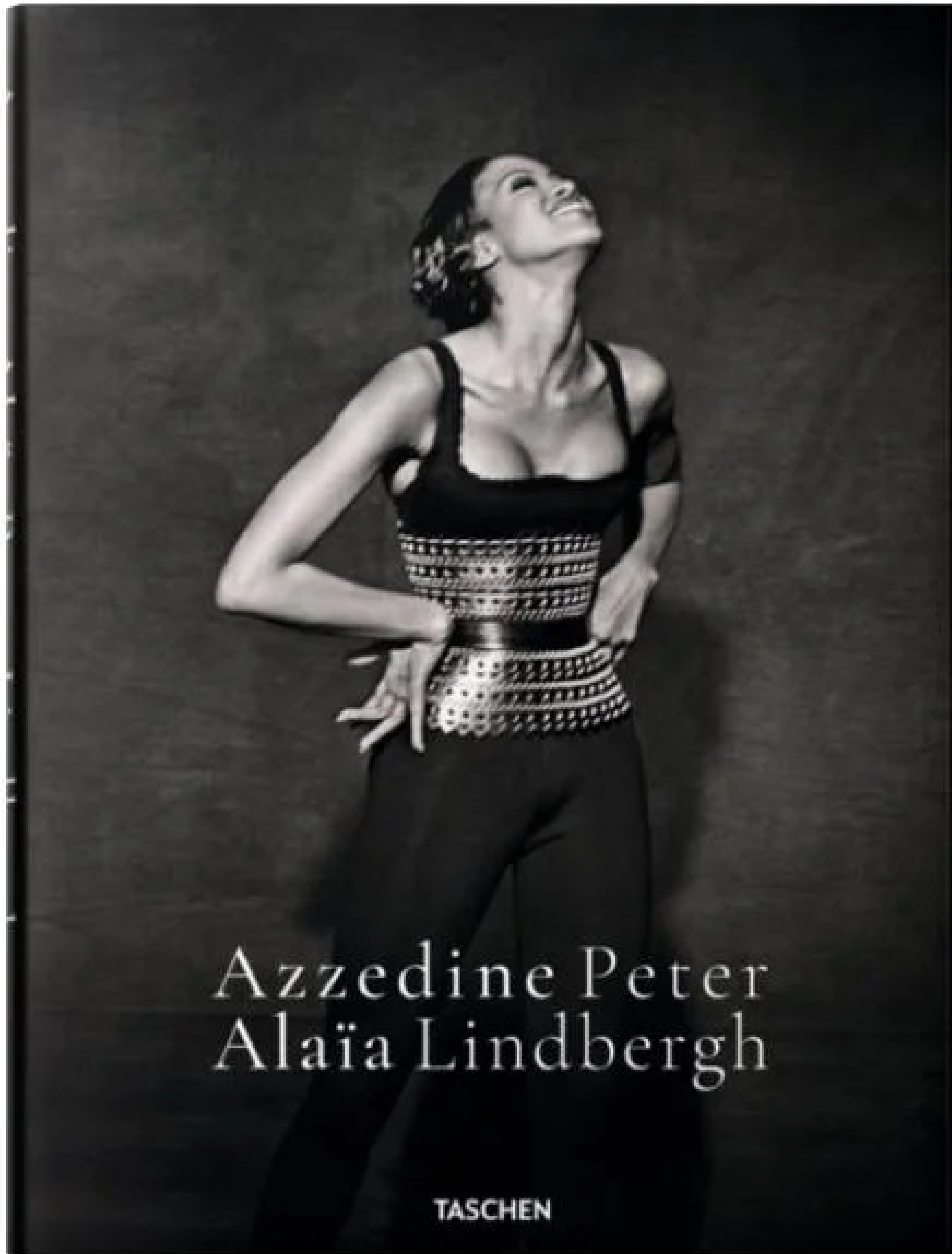
“We met in 1979, I believe. Ever since, Azzedine and I are hand in glove. I photographed his collections and I have countless portraits of him.”

Peter Lindbergh

Polina Semionova, *Berlin*, 2010. Bra and skirt, *Summer* 2010.

Helene Fischer, *Paris*, 2017. Bra and skirt, *Summer* 2017.

Opposite: Tina Turner, Paris, 1989. Dress, *Haute Couture* 1989.



PETER LINDBERGH. AZZEDINE ALAÏA
240 pages $80/€/£60

Peter Lindbergh and Azzedine Alaïa, the photographer and the couturier, were united by their love of black, a love that they would cultivate alike in silver print and solid color garments. Accompanying the exhibition *Azzedine Alaïa, Peter Lindbergh* at the Fondation Azzedine Alaïa in Paris, this book celebrates their artistic partnership.





Opposite:
Cindy Crawford, Tatjana Patitz, Helena Christensen, Linda Evangelista, Claudia Schiffer, Naomi Campbell, Karen Mulder, and Stephanie Seymour, Brooklyn, New York, 1991. *Vogue* USA.



Kiara Kabukuru & Debra Shaw, Paris, 1997. *Vogue Italia*, March 1997.

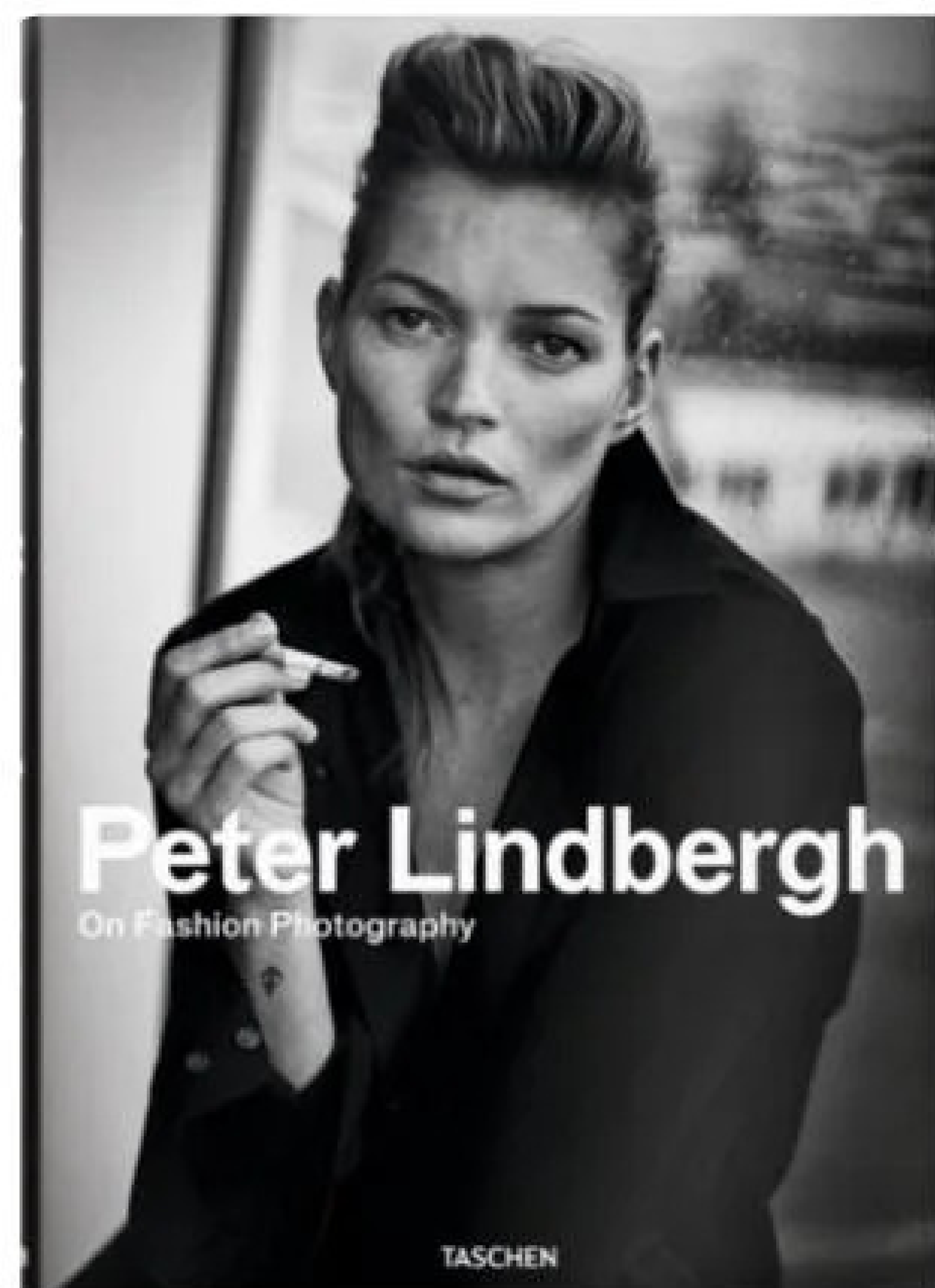
"Peter Lindbergh, renowned for his alternately cinematic and naturalistic portraits of models and screen sirens, aimed to demonstrate that there is beauty in age and, more than that, audacity."

The New York Times

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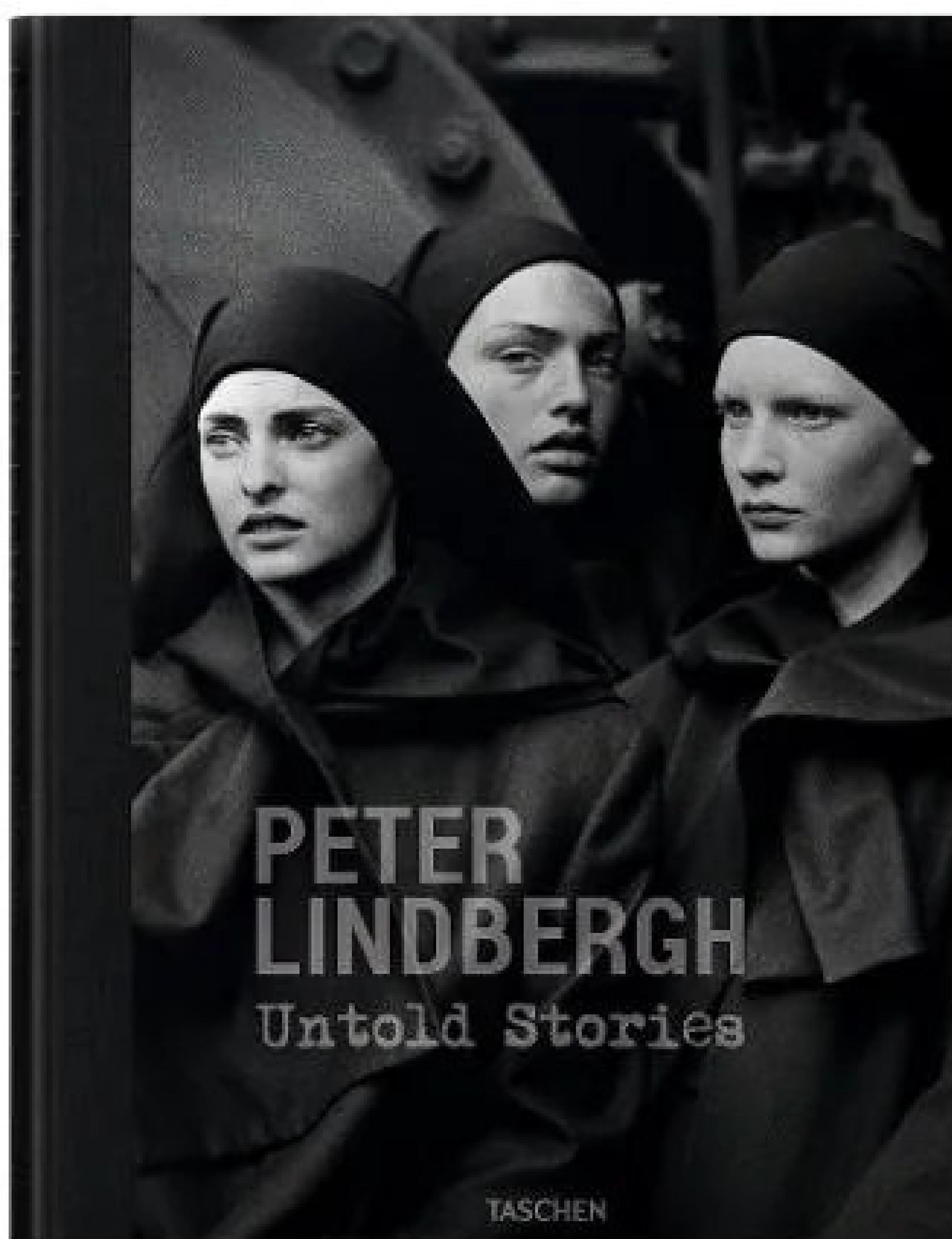
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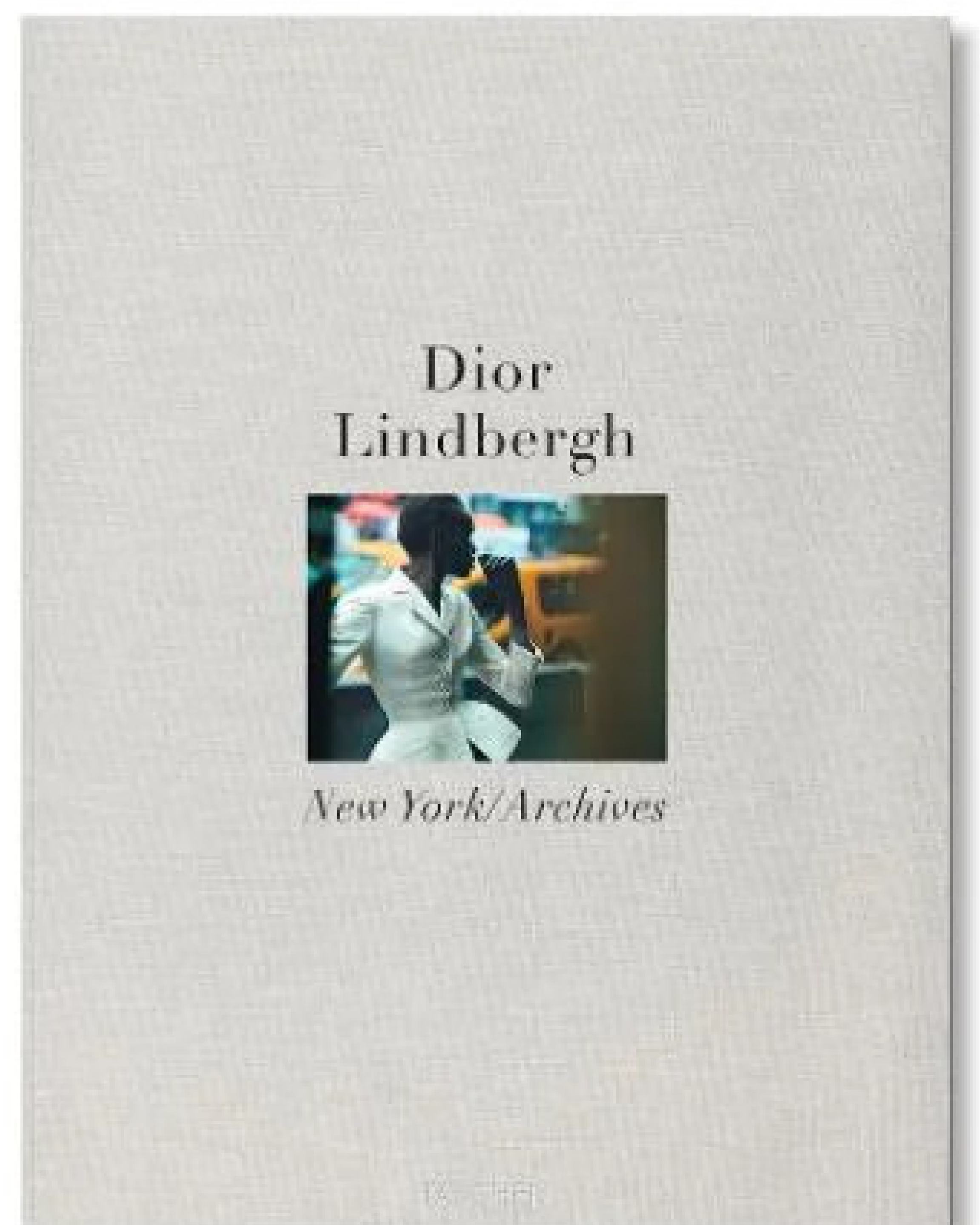
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LAWRENCE SCHILLER *Marilyn & Me*

On her final film, Marilyn Monroe gave a young photographer his big break, and this is their story

A Splash of Marilyn



"It's as if we've walked in on something private. The story of these images of Marilyn Monroe and the man who took them may be as revealing as the pictures themselves."
CBS Sunday Morning

"YOU'RE ALREADY FAMOUS, now you're going to make me famous," photographer Lawrence Schiller said to Marilyn Monroe as they discussed the photos he was about to shoot of her. "Don't be so cocky," Marilyn replied, "photographers can be easily replaced." The year was 1962, and Schiller, 25, was on assignment for *Paris Match* magazine. He already knew Marilyn—they had met on the set of *Let's Make Love*—but nothing could have prepared him for the day she appeared nude in the motion picture *Something's Got to Give*.

Marilyn & Me is an intimate story of a legend before her fall and a young photographer on his way up. Schiller's extraordinary photographs and vibrant storytelling take us back to that time with tact, humor, and compassion. With more than 100 images, including rare outtakes from the set of Marilyn's last film, the result is a real and unexpected portrait that captures the star in the midst of her final months.

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200 pages $70/€/£50

Gay Talese's New Journalism Triumph

With photography by Phil Stern

"One of the greatest celebrity portraits ever written."

GQ

Scene I -----"THE DAISY" DISCOTHEQUE
NOV 4th

FRANK Sinatra standing at the bar, late at night, pals and t
nearby; he is tense, tired — they are aware of this. Do no
irritating him. The stereo, which had been playing rock n'roll mus
now is playing a Sinatra song. "The Wee Small Hours of the Morning,
Does not seem to be listening; he talks instead to a blond
who sits on stool looking at his hands; She looks like
a little make-up, which F.S. Doesn't like — but nothing
please him anyway tonight; He has a cold!
When F.S. has a cold ... his whole world plunges in gloo
that is why His music at this moment seemed to Displease hi
was pleasing the young People who were DANCING... I was MOV
Felt That all over America, in Discotheques or Taverns or roadsides,
dancing to this, slow and sexy, and later, all over America,
go to bed, make love — Thanks, in no small part, to the mood,
mood of F.S. — I myself for years had benefited by his balla
generation, I thought — owed this man much ... Tipped THE
some girl (in a parked car; in a penthouse; in a village apa
Army Town near Fort Knox) These girls, with songs such as
The Mood for Love. F.S. had done our wooing —
Yet here, in this Los Angeles tavern, here was the man hi
looking bored, bothered. (HE HAD TOLD them before he Didn't w
His own records!).
Frank was irritated by many Things — The CBS show, C
by NBC "special"; by the Film "Assault"; Also, He DID NOT
welcome me at this time. He had so much publicity — LIFE
They'd already been there — "all talked out." Also, suspicious ...
The sort of piece I wanted to do required cooperati
great ambitions. I had read almost every article written about Hi
read, with one exception, like jacket copy on his record albums —
And pictures, I felt, were embellishments of the cliché — F.S. The
lover; the Tough guy. At 50, battling the Beatles — making his pi
I am a great admirer of F.S. and wished to Do a
This man who, at 50, has Done it all — can Do whatever
He has money; power; talent. I felt that there was A
love ... The barracks .. the Locker Room — A non-homos
indefinable male love ... The Mafia ... the "Slum Kid"
["It is not our world; it is his — he just lets us live in it."]
I had seen him, before this night at "The Dai
seen him in person once at Forest Hills; also at
¶ At Jilly's saloon — il Padrone — He was the Bo
glimpse at him in the back .. he was not
the neighborhood, I thought; he brings his neighborhoo
— Frank's mother — Blue-eyed wop
¶ The Italian. I, an Italian-American from New Jerse
Do the Italian-American from New Jersey.
¶ Jane Hoag story. The Alabaster Bird story —
¶ Meanwhile — "Life" "Newsweek" "Look" and I felt

Notes by Gay Talese during the writing of "Frank Sinatra Has a Cold," 1966. © 2021 Gay Talese.

...wo blondes
... risk
...c before,
... but F.S.
...e, a girl
...a manicurist,
... will really

...n... maybe
...n – but it
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...eople more
...they would
...the mellow
...DS. My whole
... scales with
...OTMENT; in AN
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...ming up NOV. 16;
... I presume,
...; LOOK: Newsweek –

...w – and I had
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...sy. I had
...Jilly's.
...ss – a
... Kid From
...o with Jim.

...y – would

...&&&
..."Hell with it."

Yet. I felt much was left to be said if I could get to him – but now with his anger – his feeling of mistrust (CBS show); the pressures — I did not want to fly out here. But the magazine "ESQUIRE" had for years wanted a cover story on Sinatra – and I was unable to talk Harold Hayes out of it. I did not fully trust – but if I failed, he would not be interested in my foolish excuse about F.S.'s COLD — Fuck Hayes...

So – arrive Beverly Wilshire Hotel
a) Sexy chambermaids; The TWA stewardess when flying in...
B) Full of hopes – (ride with Sinatra – broads; sex; blasts)
c) Article would be an opportunity to "swing" – have fun.

Yet – here Mahoney was saying be careful... Don't talk to him ---
I saw the situation exactly what I wanted — BAR; INFORMAL; no Mia Farrell to make Frank nervous... but FRANK Sinatra had a COLD

He was restless... he wandered into the Pool Room of "The Daisy"

— Pool Room Scene

Description of Jim Mahoney – clothes – initials – little ...
Jim Mahoney's Office (November 5: FRI) ... Tension; fear..... the agent who told his Rybarnitist about Frank; the outer office – no pictures (FS offended other egotists; Jan; Bonnie ... Mahoney office =
Mahoney worries => the pins from Reno, the block with ransom notes; the train-toy; the telephones "Kay Gardella"...
Few blocks away, Dick Carroll; Jim Connelly;

Scene II ---

NBC Studio (Rehearsal)

Mon – Nov 8 | How's Frank? How's Frank?
How's Frank? Anxiety: apprehension...
NBC's Dwight Hemion worried about CBS getting all the publicity; ("It's a promo" – JM)
Johnny Delgato arrives — People wandered out to watch "He's here!" "How is he?"
When the lean figure arrived – all expectation. It wasn't FS – it was his double – Delgato (ABOUT Delgato)
xxx
Then FS arrives – and there was no doubt this time. Sore throat... He looked at orchestra stage — it was not what he'd ordered. Kilgallen Died (good). (Pounds piano. Miller tries to sooth him)

¶ The NBC rehearsal begins
– Pucci; Dexter; Al Silvani; Delgato; Mahoney; Hair lady;
Songs – Dialogue ... Anger –
The show ends — F.S. stomps out...
Dexter follows with Post. "Couldn't Berkeley?"

FEAR
(Tue Nov 9) => BACK TO PALM SPRINGS
¶ THE LONG WAIT in NERVOUSNESS
FEAR;... FEAR... lose good life?
¶ I am anxious – want to see piece Done but can't. JM now wants to see the piece ... Calls Mickey Rudin
Get G.T. out – forget piece — "Gotta protect my client" – J.M. You're worried about your self ... FEAR – WHY?
*** FUCK-UPS (Yes, blame it all on F.S. #14

#15 ⇓ ① Rod Serling ② Kona-Gold #16 => BRAD ... #15 – DB – P4 ... Fear ... kindnesses

20-3 → HE KNOWS THE SOUNDS 203 — NO COOPERATION

(Nov 10) 1 – I call Floyd Patterson (but Silvani gets call, is on run to Nassau);
2 – Call Nancy Jr – get Nancy Sr – Mahoney comes back quickly – cuts off Hemion, too
(Nov 11) – 3 – My phone tapped? Room bugged? I bitch
4 – Mahoney calls Mickey Rudin...
Nov 12 – 5 – Pucci's Restaurant – Description (Nov 12) EARTHQUAKE — while talking –
SAT – Nov 13 6) Write note Nancy Jr – JM calls 'What you doing?'
7) Bill Davidson in town – my fear
8) Warren Cowan won't talk; Leo Durocher – no
9) Pucci restaurant again – "Gift for Silence" Swifty Morgan; Jim Connelly; Brad Dexter
Sun – Nov 14 10) Rainy Sunday; Beverly Wilshire Drugstore – actors gossip, stop when I walk over... but I hear stories... a rainy day, so they talked and "a" ... a) Van Ryan, b) FS acting technique c) E
Freddie ... Their stories

“Sinatra with a cold is Picasso without paint, Ferrari without fuel—only worse. For the common cold robs Sinatra of that uninsurable jewel, his voice, cutting into the core of his confidence.”

Gay Talese

FRANK:

I WANT THE JOB OF BEING RESIDENT PHOTOG WHEN YOU PREP AND PUT ON THE JFK INAUGURAL GALA.

FOR YOUR CONVENIENCE JUST CHECK THE APPROPRIATE BOX BELOW:

Phil Stern

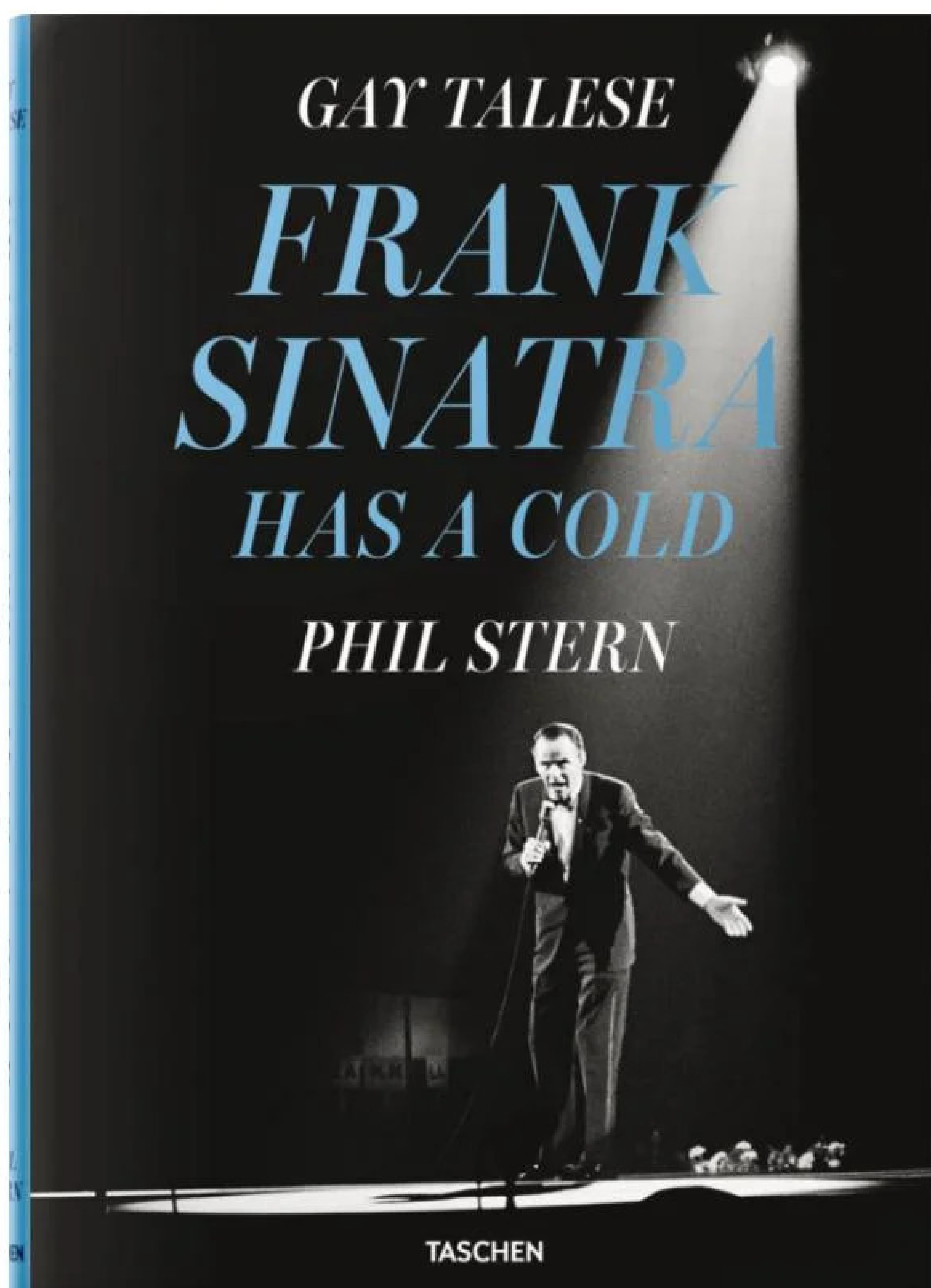
YES. ☐

I'LL THINK ABOUT IT ☐

FUCK OFF. ☐

Note left by Phil Stern in Frank Sinatra's dressing room, 1961. © Phil Stern Estate, courtesy of the Fahey/Klein Gallery, Los Angeles.

Opposite:
Sinatra kids with *Ocean's 11* director Lewis Milestone and Billy Wilder (in glasses) on the MGM backlot; Angie Dickinson and Sammy Davis Jr. exit, c. 1958.
Photo: © Phil Stern.



GAY TALESE. PHIL STERN.
FRANK SINATRA HAS A COLD
250 pages $70/€/£50

Gay Talese's crystalline portrait of Frank Sinatra combined faithful fact with vivid storytelling in a triumph of New Journalism. It is now published alongside notes and correspondence from the author's archives and photographs from Phil Stern—the only photographer granted access to Sinatra over an extraordinary four decades. First published as a signed Collector's Edition, now available in an unlimited edition.





THE CHARLIE CHAPLIN ARCHIVES

Delving into the archives of slapstick genius

King of Comedy

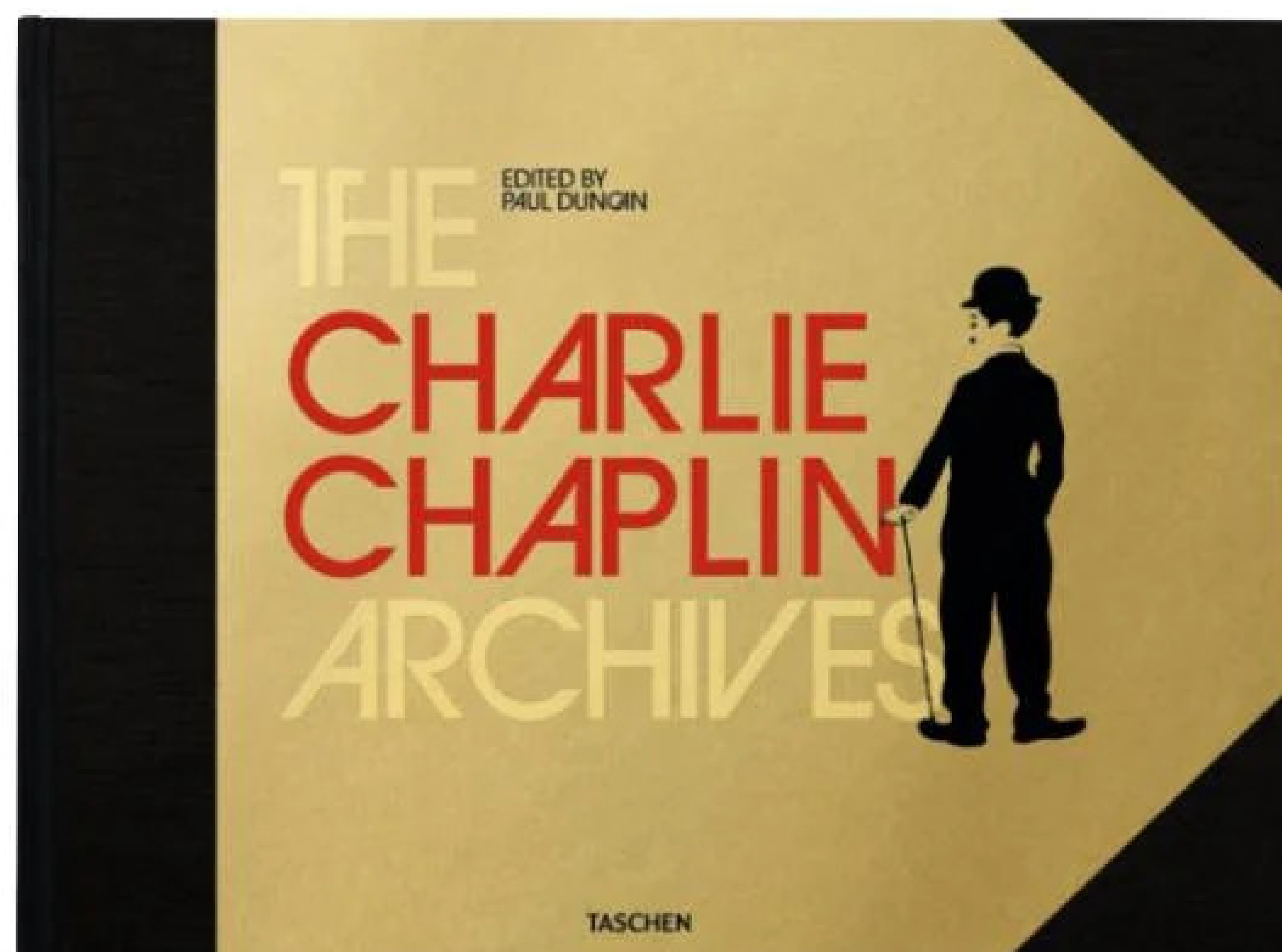
WITHIN A YEAR of arriving in Hollywood in 1914, British-born Charlie Chaplin had become the slapstick king of America. By the end of his second year on the silver screen, Chaplin's fame had spread worldwide. He was the first international film star and rapidly one of the richest men in the world, with a million-dollar contract, his own studio, and his stock company of close collaborators. From Alaska to Zimbabwe, the bowler hat, cane, baggy trousers, and outsized shoes of the Tramp became, and remains, an instantly recognizable silhouette.

With unrestricted access to the Chaplin archives, TASCHEN presents the ultimate book on the making of every one of his films. With 900 images, including stills, memos, storyboards, and on-set photos, as well as interviews with Chaplin and his closest collaborators, it reveals the process behind the Chaplin genius, from the impromptu invention of early shots to the meticulous retakes and reworking of scenes and gags in his classic movies: *The Kid* (1921), *The Gold Rush* (1925), *The Circus* (1928), *City Lights* (1931), *Modern Times* (1936), and the provocative Hitler parody *The Great Dictator* (1940).

"The reader is so close to the silent star as to practically feel the bristles of his signature moustache."

VANITY FAIR

Opposite:
Charlie Chaplin with Jackie Coogan in "The Kid," 1921. Photo: © Roy Export S.A.S.



THE CHARLIE CHAPLIN ARCHIVES
Paul Duncan
560 pages $80/€/£60



BEATRIZ MILHAZES *Q&A*

Interview by Hans Werner Holzwarth

Tropical Abstractions



Photo: Tom Fecht

Hans Werner Holzwarth: Beatriz, there is something very musical to your paintings. It's often said that they are influenced by the rhythms of the carnival.

Beatriz Milhazes: I can't say I fully agree. The influence of the carnival parade in Rio is more about wildness, exuberance, and freedom. It is a subjective influence through its intensity and concepts, but not the rhythm. The rhythm of the carnival is always connected with a narrative, and I'm committed to abstraction. (...)

I think rhythm is an expression of culture. The compositions I create lead you to some places in history, places you have visited, music you have listened to, memories from your own experiences in life.

Places in history, like the Brazilian baroque?

Yes, the baroque is in my blood, in my deepest culture. I spent most of my holidays with my parents going to Paraty, a small colonial town with wonderful baroque churches. These are simple but very beautiful, while in Rio we have the richest and most exuberant ones. All the elaborate and detailed architecture and the devotion to gold and celebration, all these elements have always fascinated me.

For my work, the baroque became important in the early 1990s, Hispanic culture in general from art to architecture, especially the Catholic church, and women's royal costumes ... even the carnival references had a kind of poetic atmosphere which related to that. My colors were never so vibrant, though. They carry a kind of melancholy like the "old gold," and dark blue, dark green, dark purple.

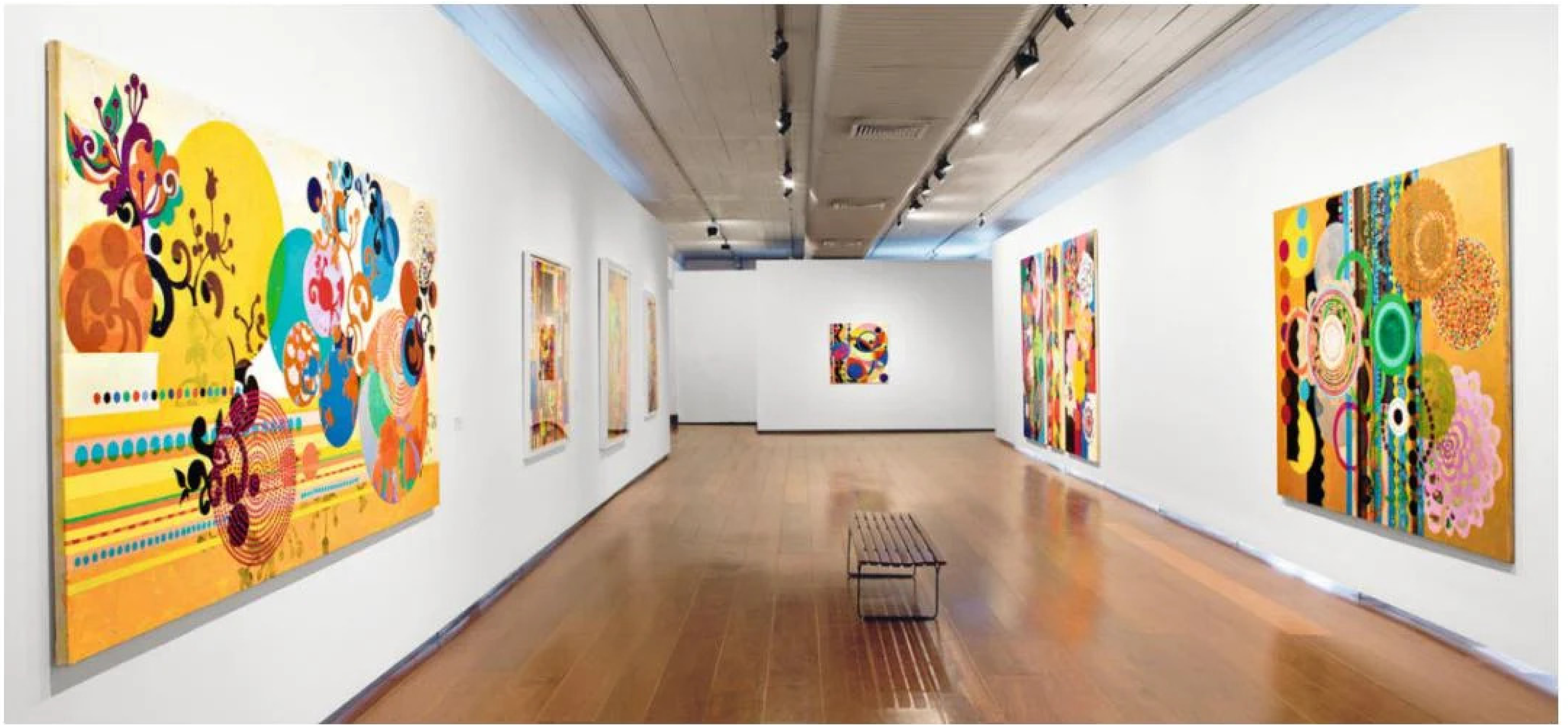
The baroque in Brazil was brought into the country by force, and yet something new came out of it, a meeting of cultures under an uneven balance of power.

In Brazil, we had two moments of colonization: the European one in the 16th century and the North American one in the 1940s and '50s. Ivo Mesquita once said that the most Brazilian aspect in my work is the freedom of putting together all different elements and creating my own context without fear.

I think one of the greatest things we have in our cultural mix is a feeling of freedom. I believe this feeling opened me up to find my way as an artist, as a painter, to develop my own artistic language in a global context. I had this ambition of becoming a painter in a country that doesn't have a tradition of painting and I became a painter, an international one.

Beatriz Milhazes,
Fondation Beyeler,
Basel, 2011.

Opposite:
Beatriz Milhazes,
Popeye, 2007–2008,
acrylic on canvas.



There was a moment when you found your own freedom of expression, when you invented a new painting technique for yourself in 1989. You started painting the motifs on plastic sheets, letting them dry, then applying them to the canvas, where you finally peel the plastic off so that the painted form stays on the canvas … a kind of transfer method.

At first it was just an additional approach—I also still applied fabric and paper to the canvas and painted some parts by hand. During the 1990s, this new practice became the central part of my process, though I still painted very delicate and detailed areas, like lace or crochet circles, directly on the canvas. I think of all these techniques as painting on canvas.

What I love about this method is that the pictures look very painterly but they are developed from a layering of elements I have created before and fastened on the canvas afterwards. This truly gives a new freedom to paintings. The colors keep their integrity—they will look exactly the same after being applied to the canvas, and the metallic, fluorescent colors almost appear as metal with an intense shine. I can choose the combination between them with perfect accuracy.

This process eliminates the grand gesture …

I think the painting is behind what you see. The gesture is visually there, but you cannot touch it as the materiality is soft. It has a plastic sheet texture, not the bold relief of the brush stroke.

One effect of the transfer method is that clean-cut forms have a broken surface, which makes them kind of melancholy.

These broken effects come from the layering and juxtaposition of the elements. The process shows success and failure, insights and mistakes, certainty and uncertainty. Some areas are painted directly on the canvas against the applied technique … all of this process is clearly still there when the painting is finished, immediately behind the smooth surface. (…)

One could say that your special technique is similar to collage, in that you glue the forms that you've developed and painted onto the canvas. Now in the 2000s you started making actual collages on paper, using chocolate and candy wrappers, objects from real life today, a bit like readymades in the sense of Duchamp …

I think artists are vampires. We are always observing, collecting visual information from the world around us. However, the way we use this information is what sets us apart and helps us develop our personal concepts. The first collages were made of wrapper paper from my own collection, so these are years of chocolate I and others have actually eaten. On the other hand, these wrappers are just one part of the materials I cut out in different shapes and then glued onto paper.

The result inspired me to work with the same kind of composition in large paintings. *O sol de Londres* (2003) or *Palmolive* (2004) are good examples of this. I placed about a hundred small squares with a painted motif on them on the canvas, developing an almost monochromatic but quite active background. (…)

Simon Schama writes that "landscapes are culture before they are nature, constructs of the imagination projected onto wood and water and rock."

I love that! Landscape is about poetry, feelings, and always a construct of the imagination. Landscape for me is about a horizon line between an ocean and a sky with sunshine. It has always been a topic for me. First of all, in the city where I was born and raised, Rio de Janeiro, the style of urban life is mixed with that of a holiday resort. I grew

Exhibition view, *Beatriz Milhazes: Meu bem*, Centro Cultural Paço Imperial, Rio de Janeiro 2013.

up near the beach and my studio is in a neighborhood next to the Botanical Gardens and close to the Atlantic Forest.

And historically nature offered a way into abstraction: Mondrian's grids developed out of the branches of a tree, Kandinsky's improvisations were abstracted landscape motifs.
I think I did it the opposite way. I went to see what the modernist painters had developed in Europe, I "learned" painting with them, especially Matisse, then I arrived at geometry, pictorial construction. Once I had the possibility of a pictorial structure, that was when nature came into my painting.

Is geometry a way of understanding the world?
Geometry is the way to start a dialogue between the different worlds. And yet nothing would be possible without imagination. For me the logic of abstract thinking depends on the imagination.
Just look at the different kinds of flower designs you can find in my work. The flower is a very strong symbolic element in our lives, an important presence in art history and decorative art, there are a huge variety of flower types, shapes, colors, sizes. I wanted to have them in my paintings, but I could not just have copied them from life. That never worked. So my research turned to an observation of applied art. I selected the types I wanted to represent and then made my own shapes based on imagination or the memory I had of them. They needed to become a form and color to work within my compositions without losing their symbolism and meaning.

So do the flowers have the same meaning in painting they have for you in life, or do they become abstract forms?
I'm beginning to feel that the artist and the work have different interests and needs. There should be a dialogue between them, but the work has some needs that the artist doesn't have and vice versa. I love to have flowers at home, a variety of them, colourful ones, but the inspiration they offer for my work in general comes from green succulent plants or from leaves, because they have a more clearly defined shape.
I like to have orchids at home but when the orchid withers I keep the leaves because they are beautifully green and solid, like stones; they inspire me a lot. In the end, the artist needs the orchid but the work needs the orchid leaves.

Speaking of flowers, what does beauty mean to you?
Beauty is about imagination and spirituality. It means culture, intimacy, and privacy. I could not think about life without beauty. And yet, beauty is definitely not a question for me while I'm painting. I'm fascinated by the rich detail and poetry found in decorative art or the splendor of a baroque church, but I cannot think about these when I want to finish a good painting. Painting is always about something else.

"Painting is always about something else."

Beatriz Milhazes



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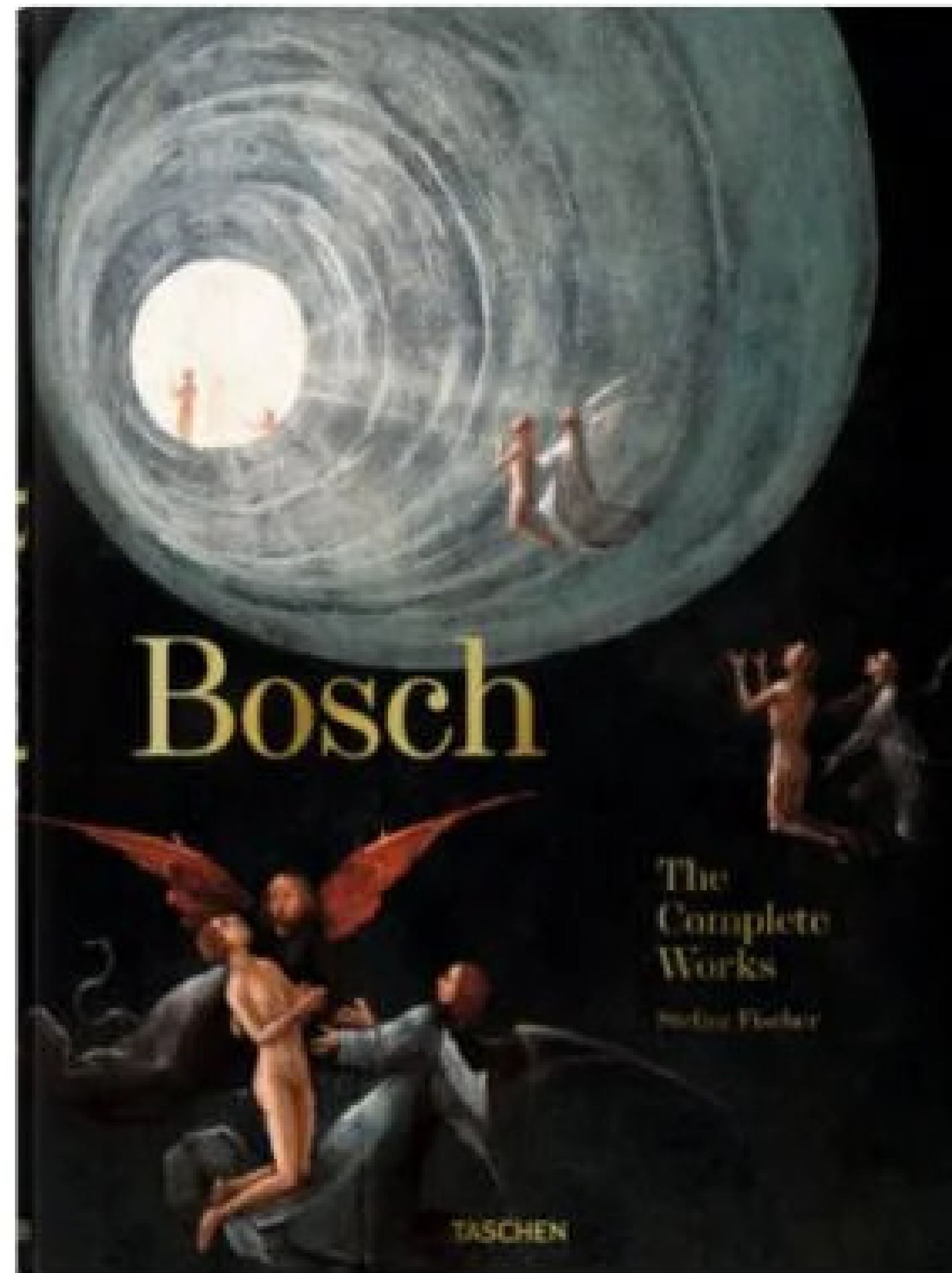


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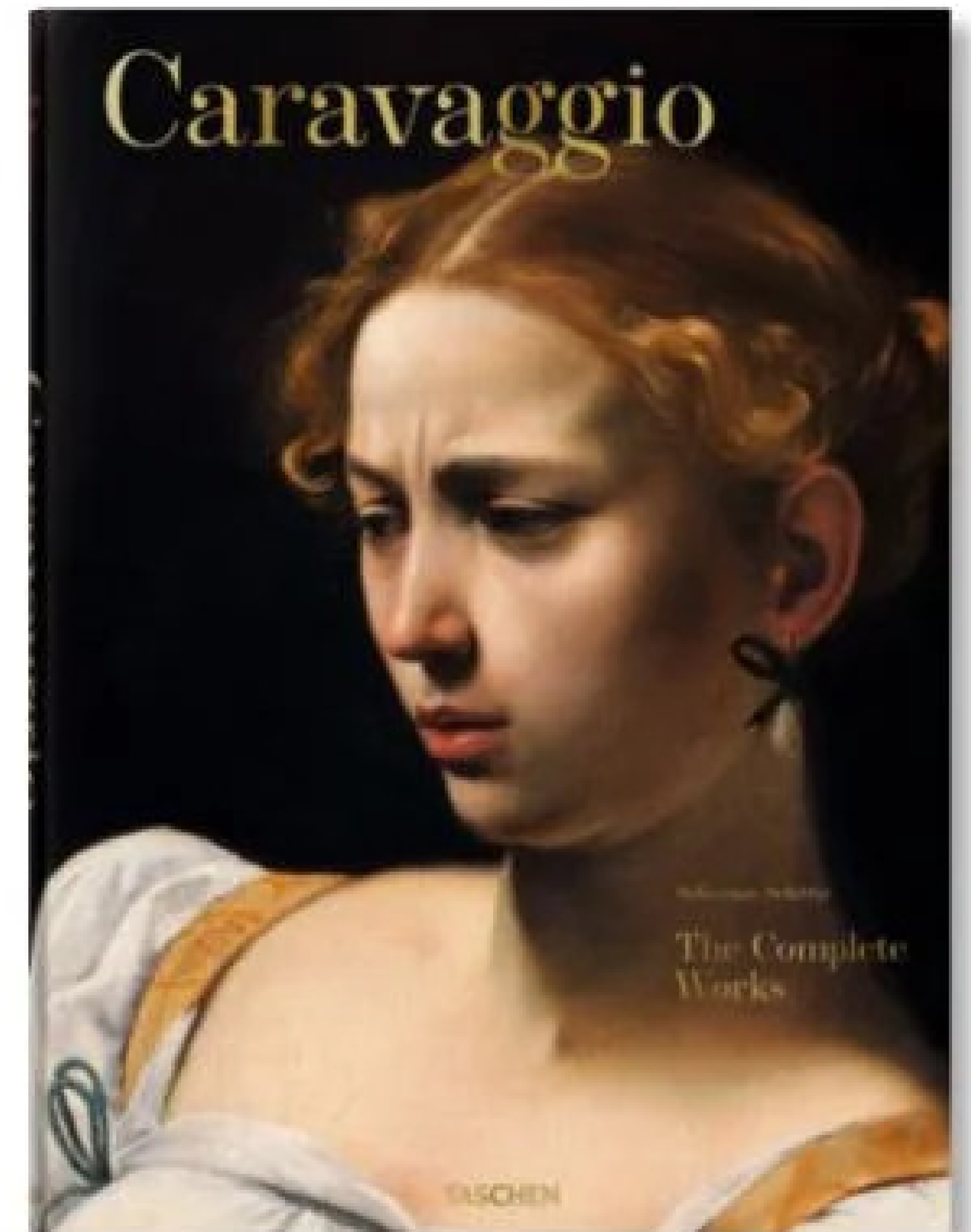
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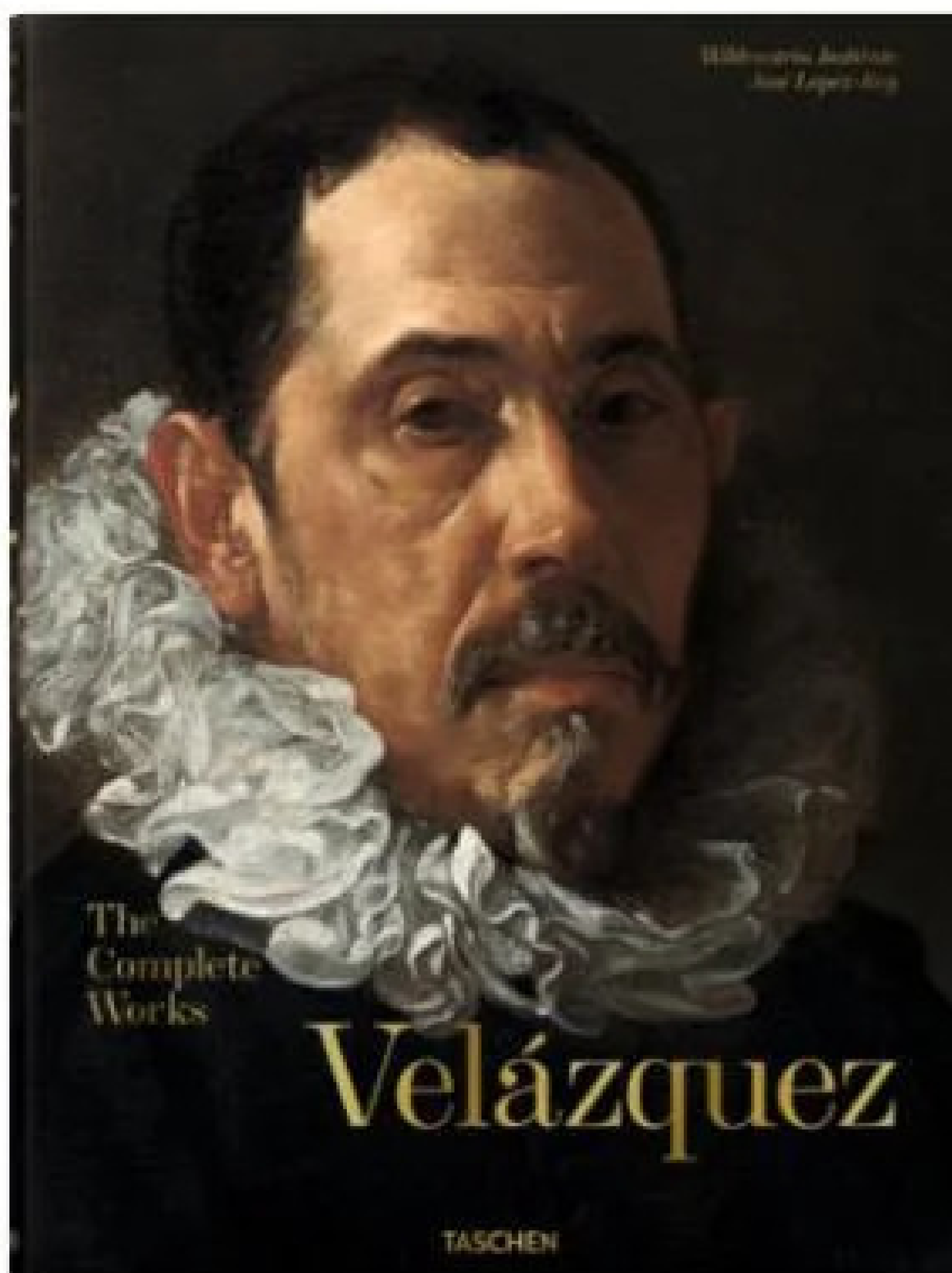
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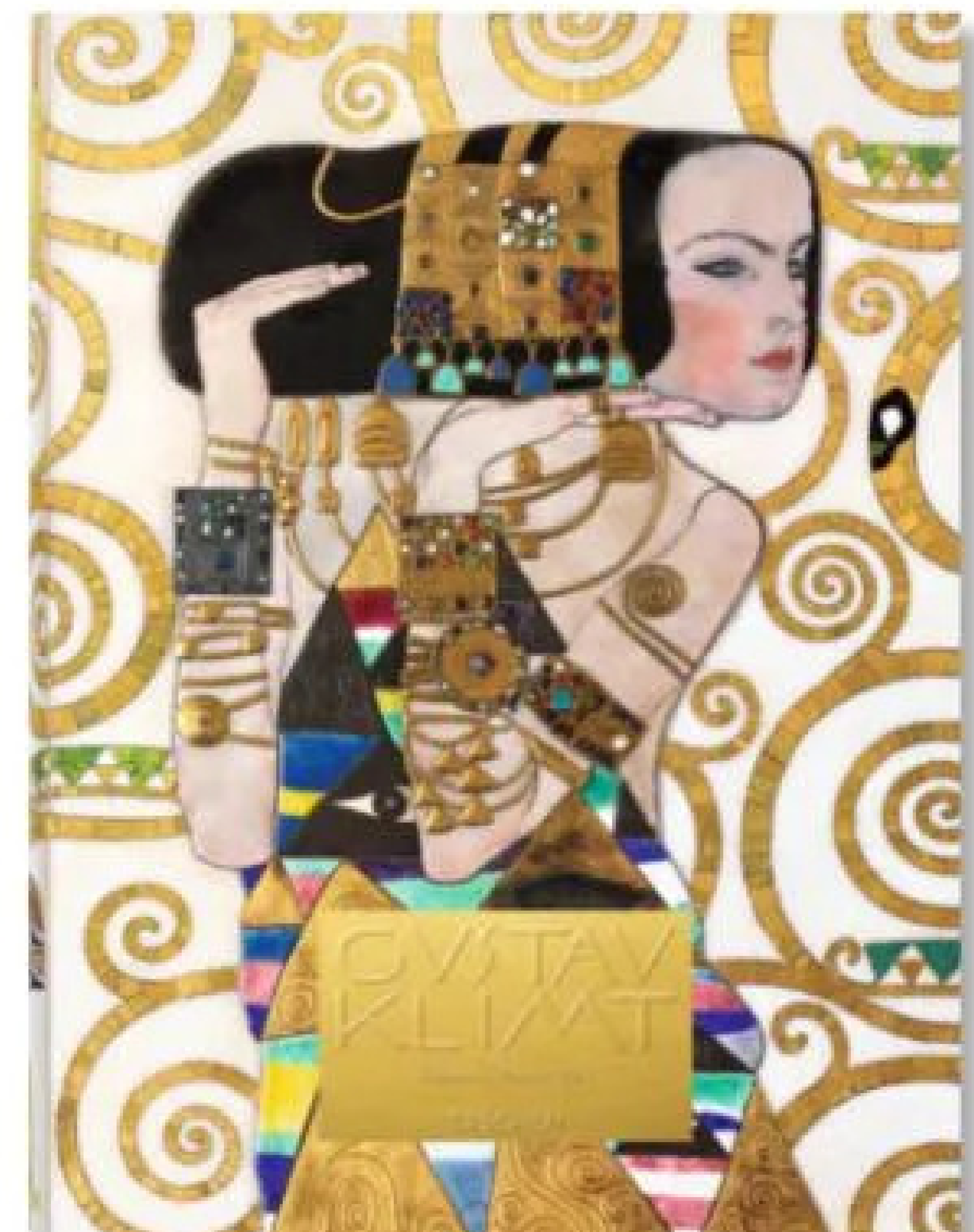
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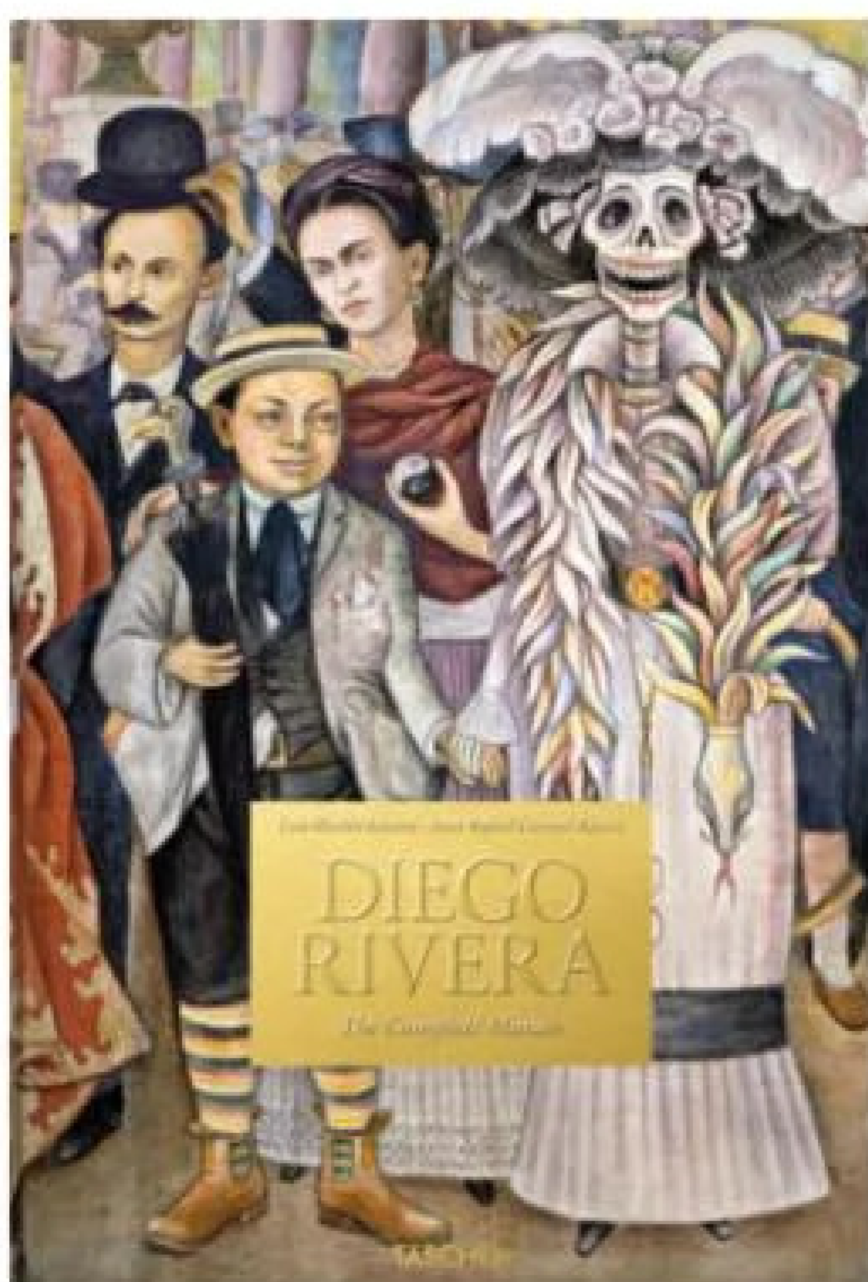
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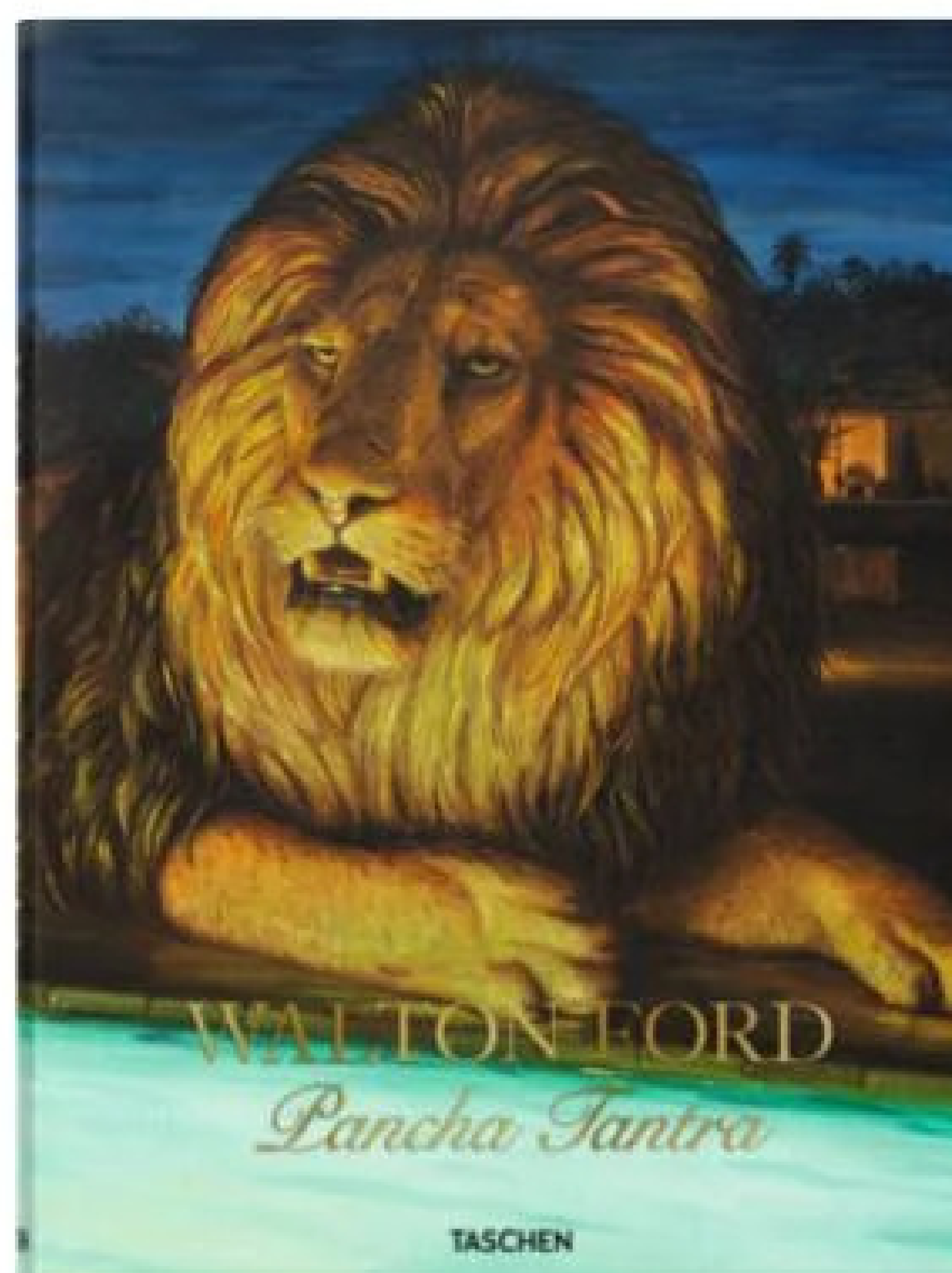
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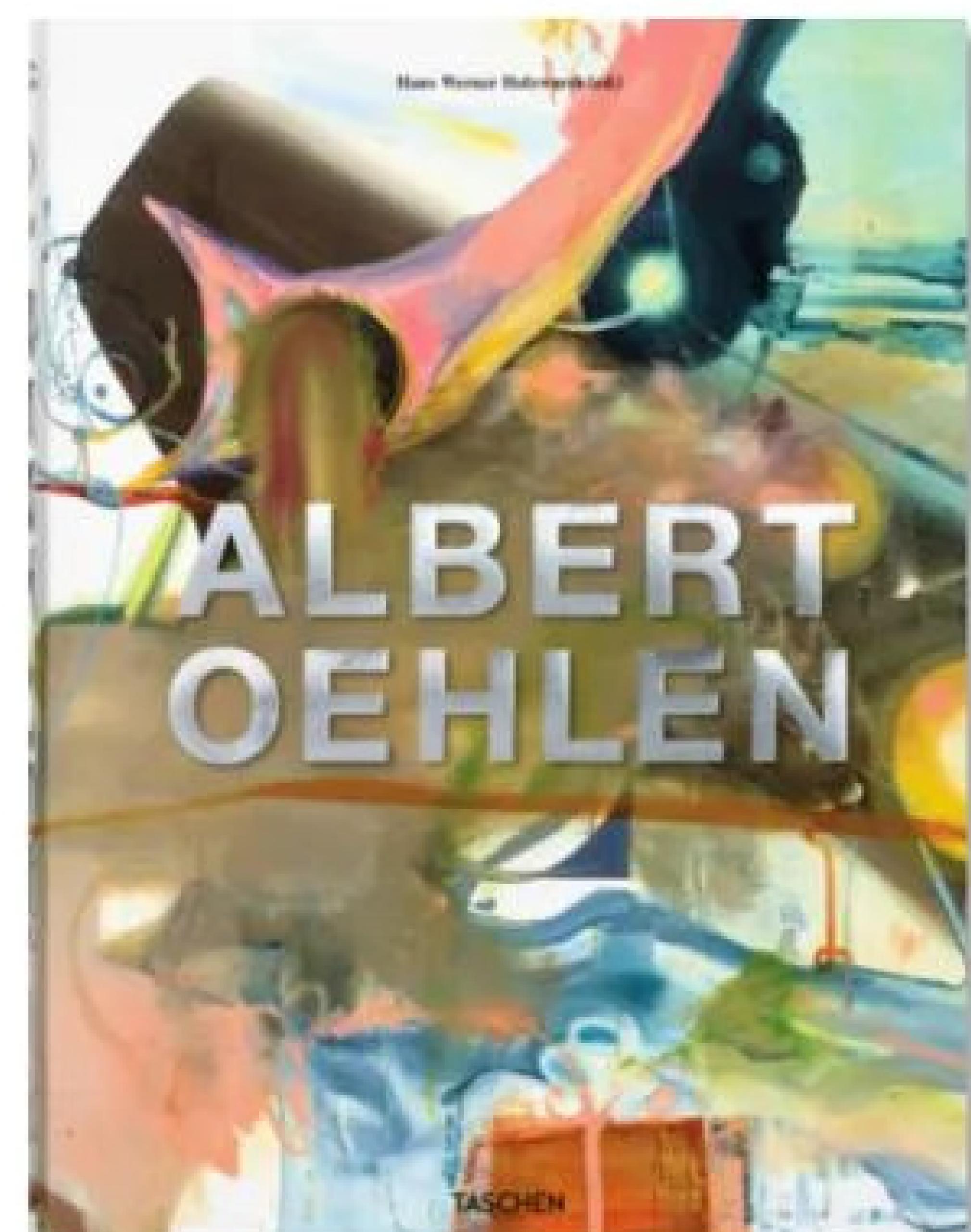
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The Art Newspaper



XXL

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pag. 150 a
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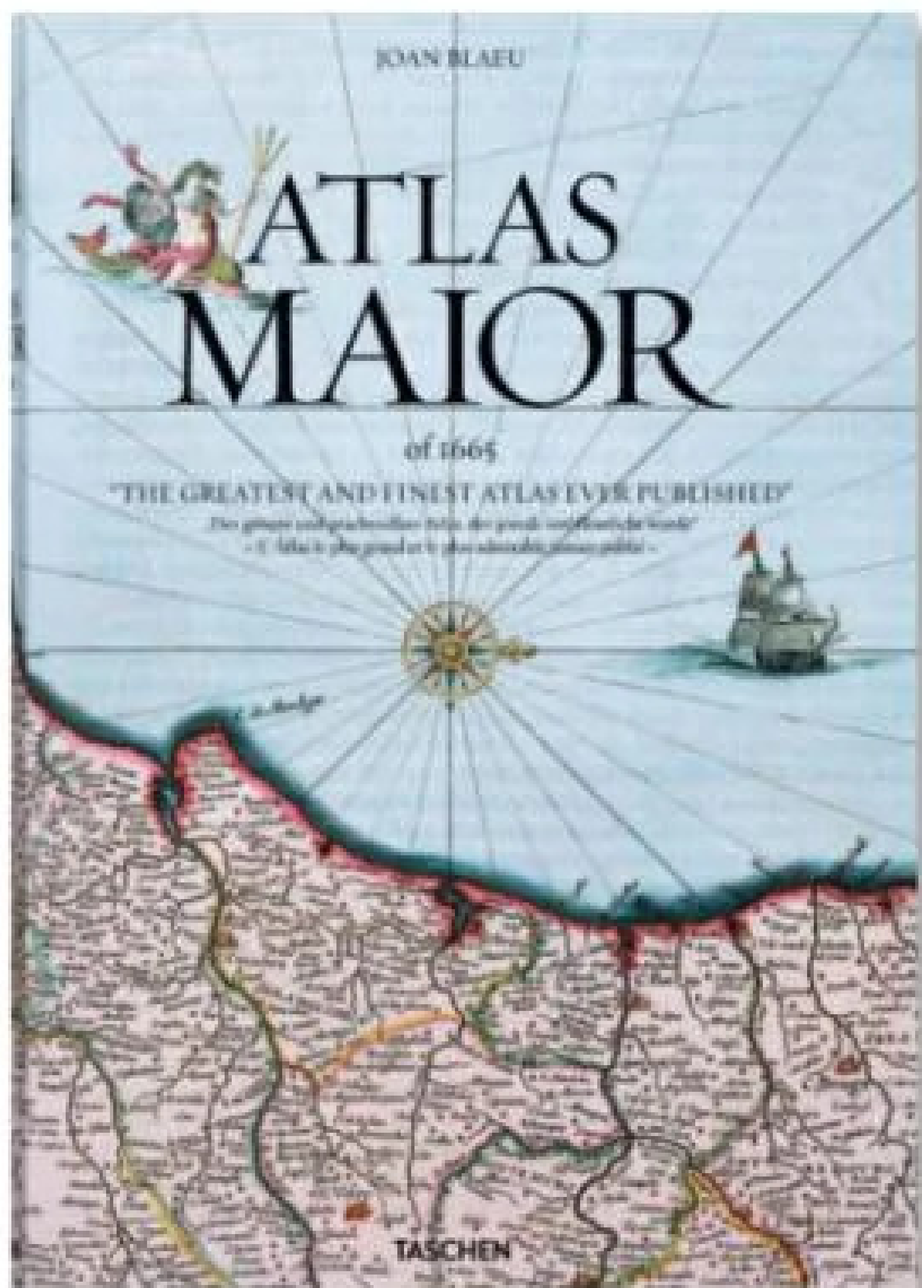
Lemons and limes / Zitronen und Limonen / Citrons et limons
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"A Marvellian world of botanical delights unfurls."

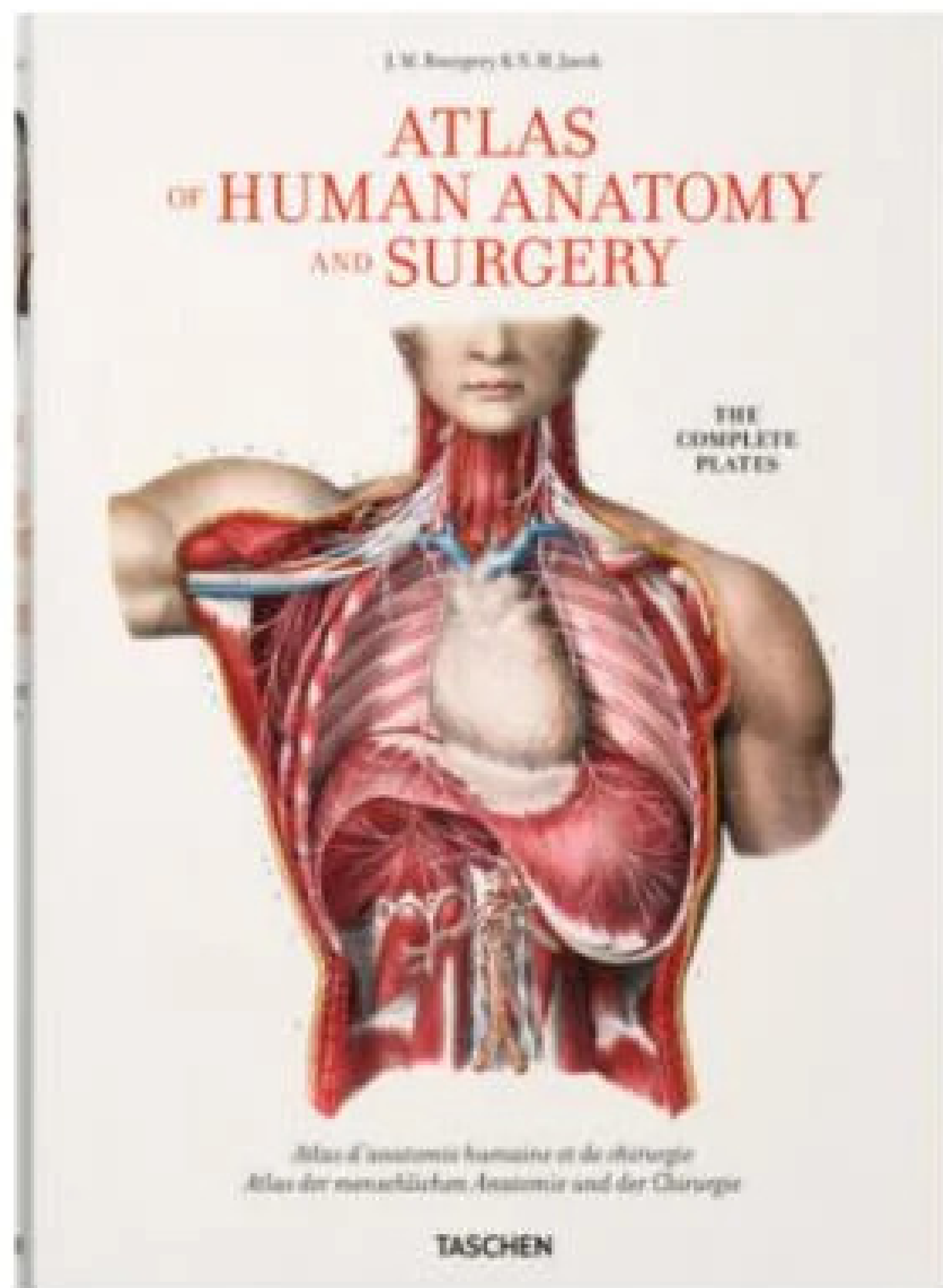
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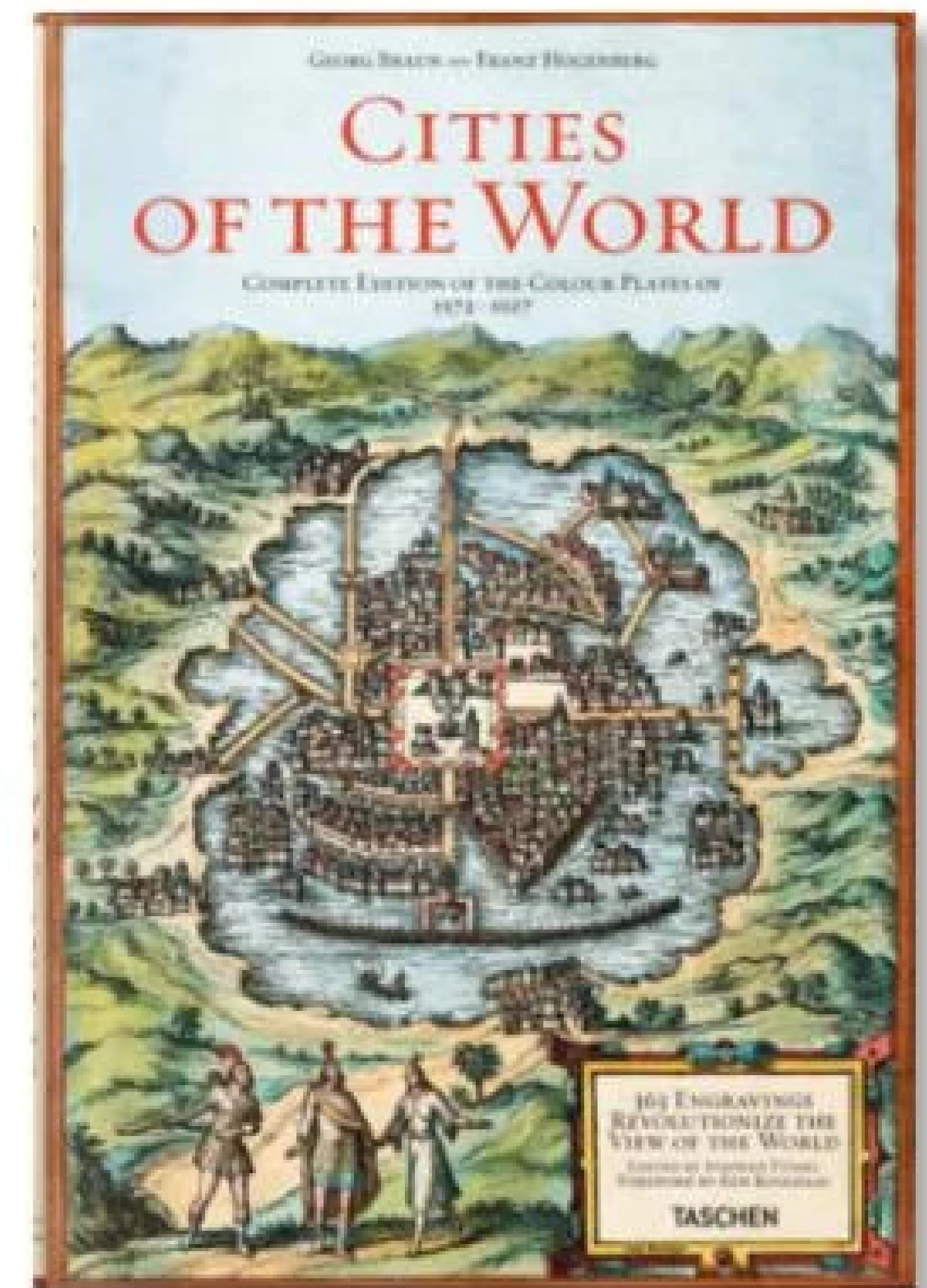
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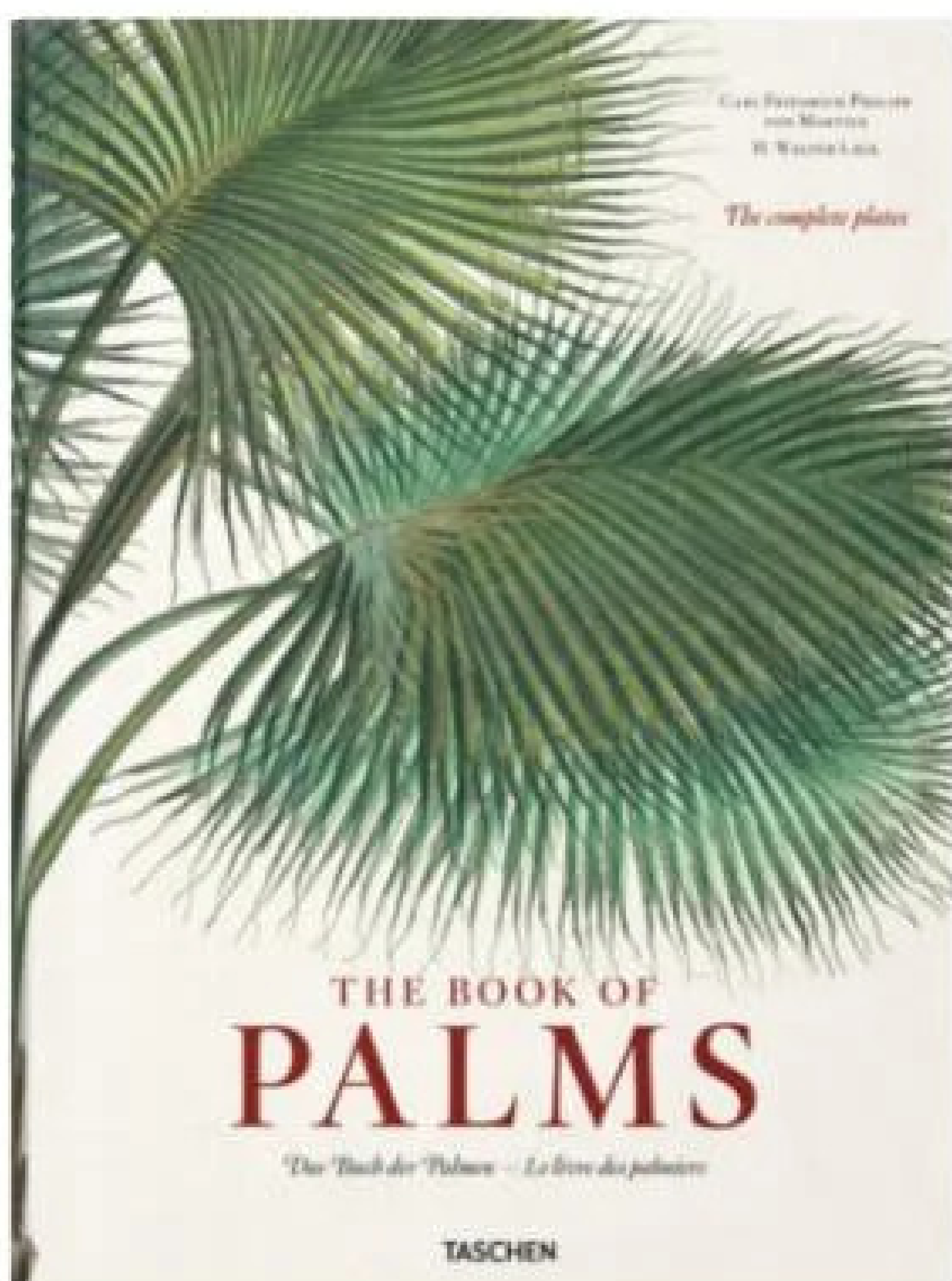
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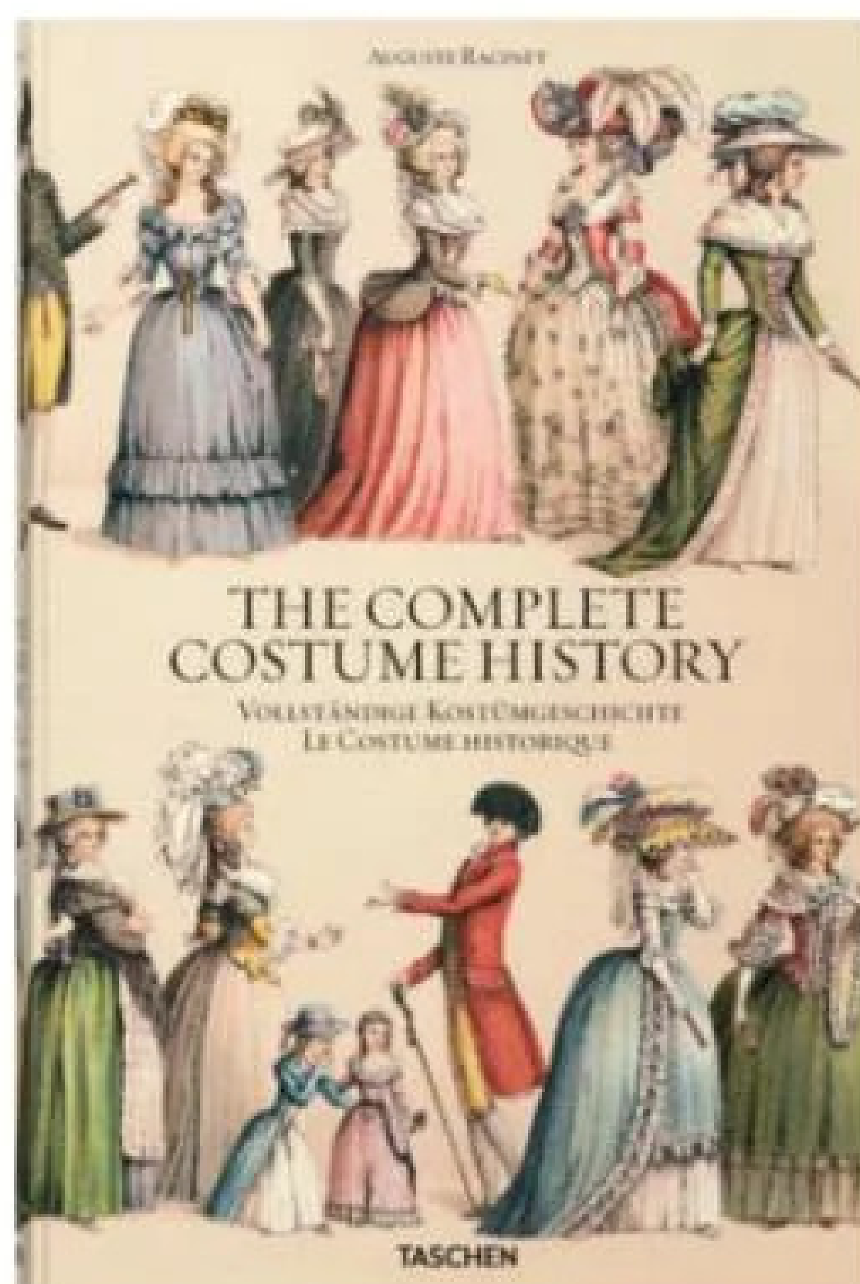
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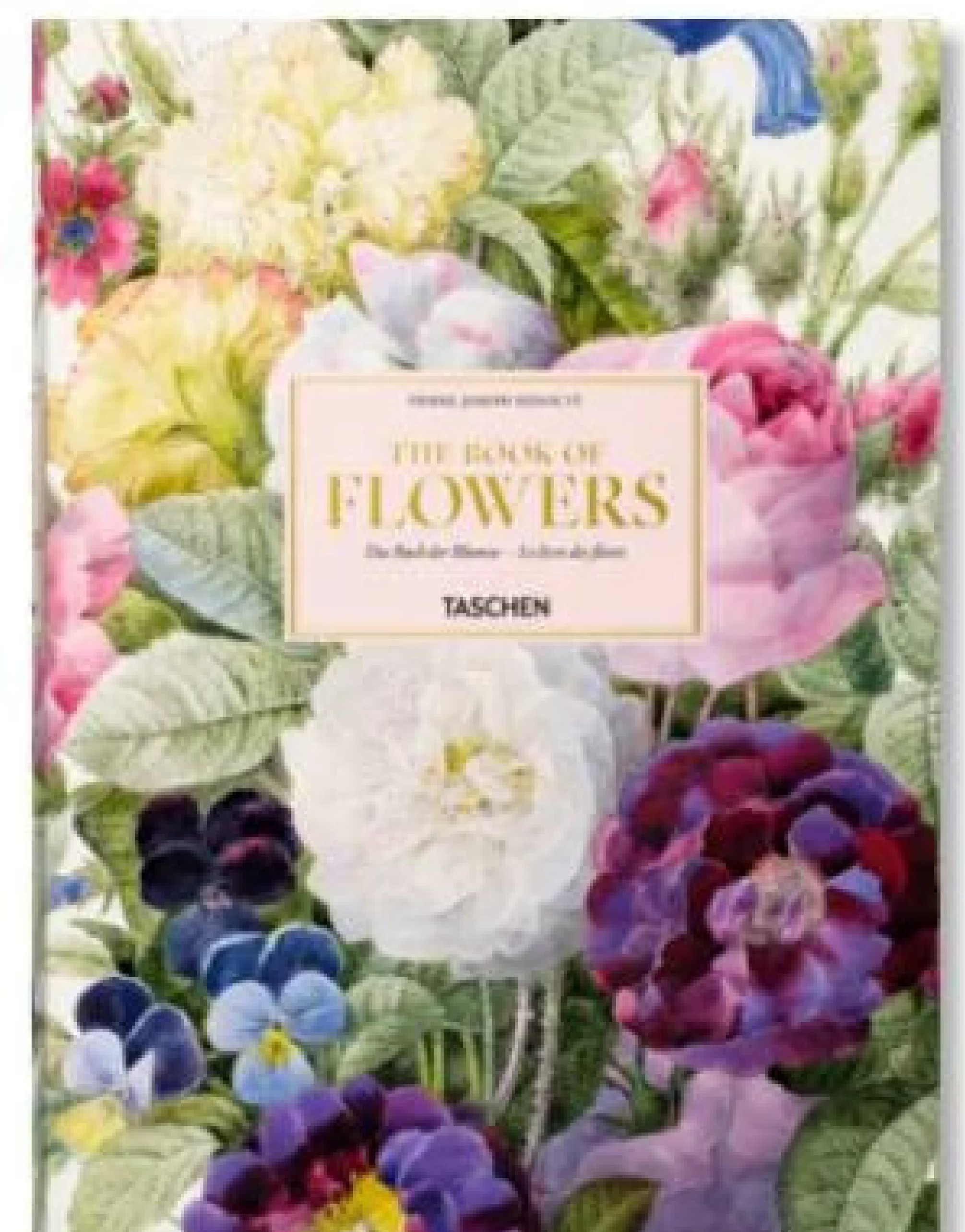
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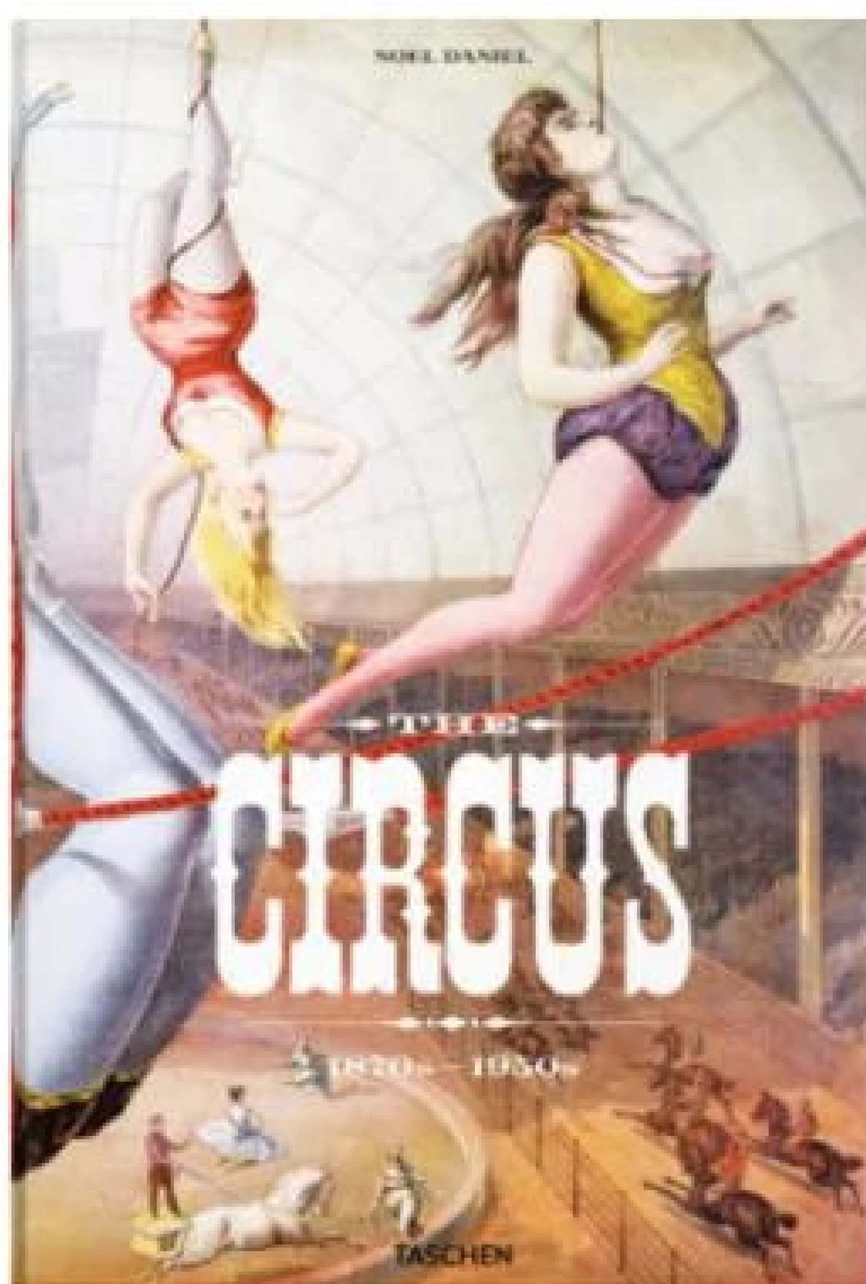
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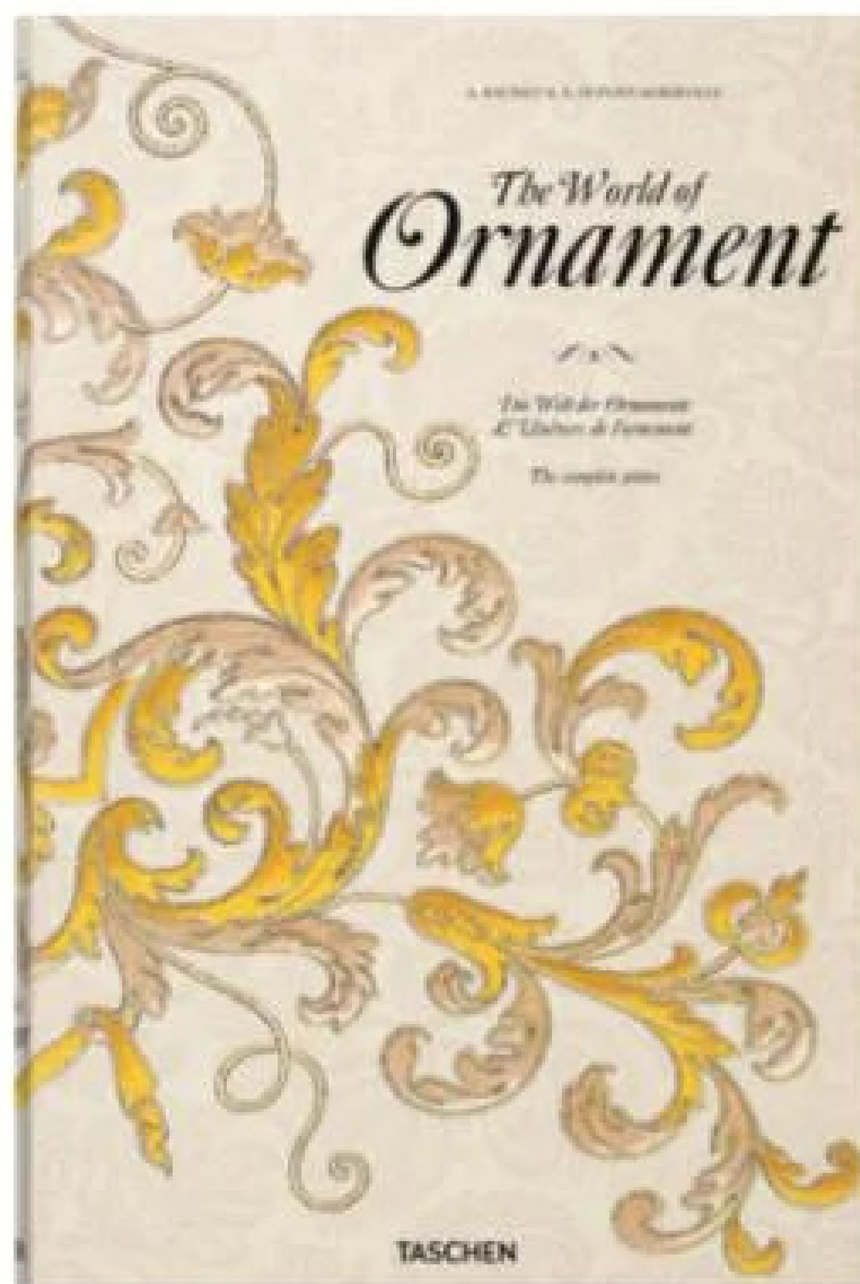
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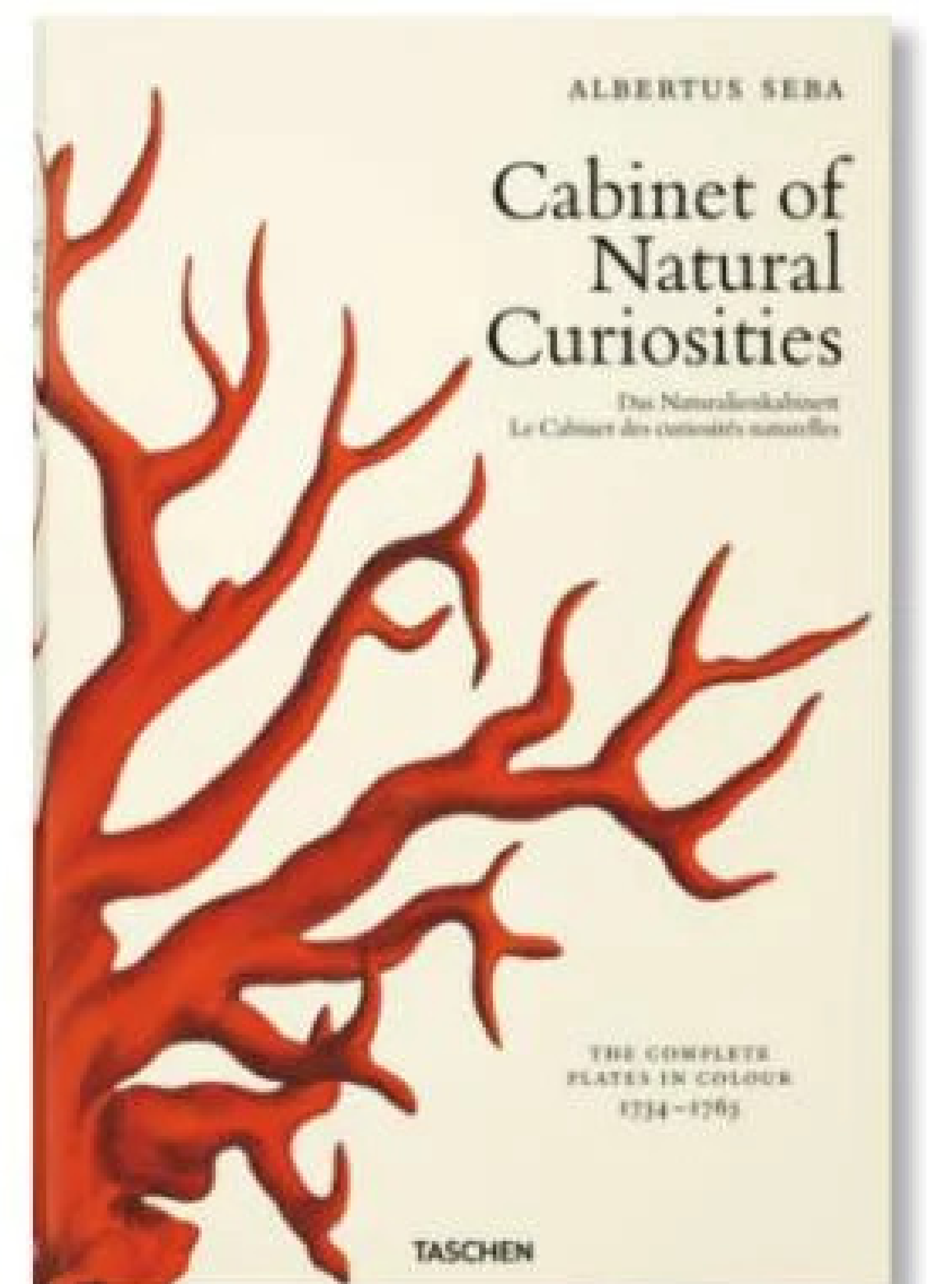
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Food & Travel

GREAT ESCAPES USA. THE HOTEL BOOK. 2021 EDITION

A Journey to the Finest Hotels in the USA

Opposite:
Hôtel Peter & Paul,
New Orleans, Louisiana.
Photo: © François
Halard.



**GREAT ESCAPES USA.
THE HOTEL BOOK.
2021 EDITION**
Angelika Taschen
360 pages $60/€/£40

THE USA IS one of the most varied and fascinating countries in the world. Its areas of natural beauty such as the Pacific Coast, the Yosemite National Park, and Monument Valley are the stuff of great cinema (Hollywood finds its best settings practically in its backyard). For everyone who explores the USA beyond its big cities on a classic road trip, on the trail of Native Americans and pioneers, in the mountains or by lakes and beaches, unforgettable moments are guaranteed.

In *Great Escapes USA*, Angelika Taschen presents remarkable places to stay through impressive photography, entertaining texts, and practical details on how to get there, prices, and tips for books and films. Her journey starts on the East Coast, where intellectuals and artists once met in idyllically located country houses such as the Twin Farms in Vermont and Troutbeck in New York State. It continues to the South, where The Moorings Village and Hôtel Peter & Paul, for example, tell of the history of Florida and Louisiana, and Southern belles such as the Commodore Perry Estate in Austin, Texas reveal their glamor.

Dunton Hot Springs, once a miners' camp in Colorado, now transformed from a ghost town to an upscale rustic resort, lies on the route, just like the urban utopia that is Arcosanti in Arizona, conceived by the architect Paolo Soleri in the 1970s. The trip comes to a wonderful conclusion in California with unique hotels such as Deetjen's Big Sur Inn, where many famous writers have stayed in the Norwegian-influenced wooden cabins, laid-back motels like The Surfrider Malibu, which is all about the California dream, and heavenly destinations for gourmets, for example SingleThread in Sonoma County with its three Michelin stars.

The photography in this opulent publication presents hotels in the tradition of great architects such as Frank Lloyd Wright as well as the work of young contemporary designers and buildings in the typical American mid-century style. A horse ranch, a glamping site, even a hippie bathhouse and vintage mobile homes are included—places as varied as the USA itself!



“All places where you can melt away from the problems of the real world.”

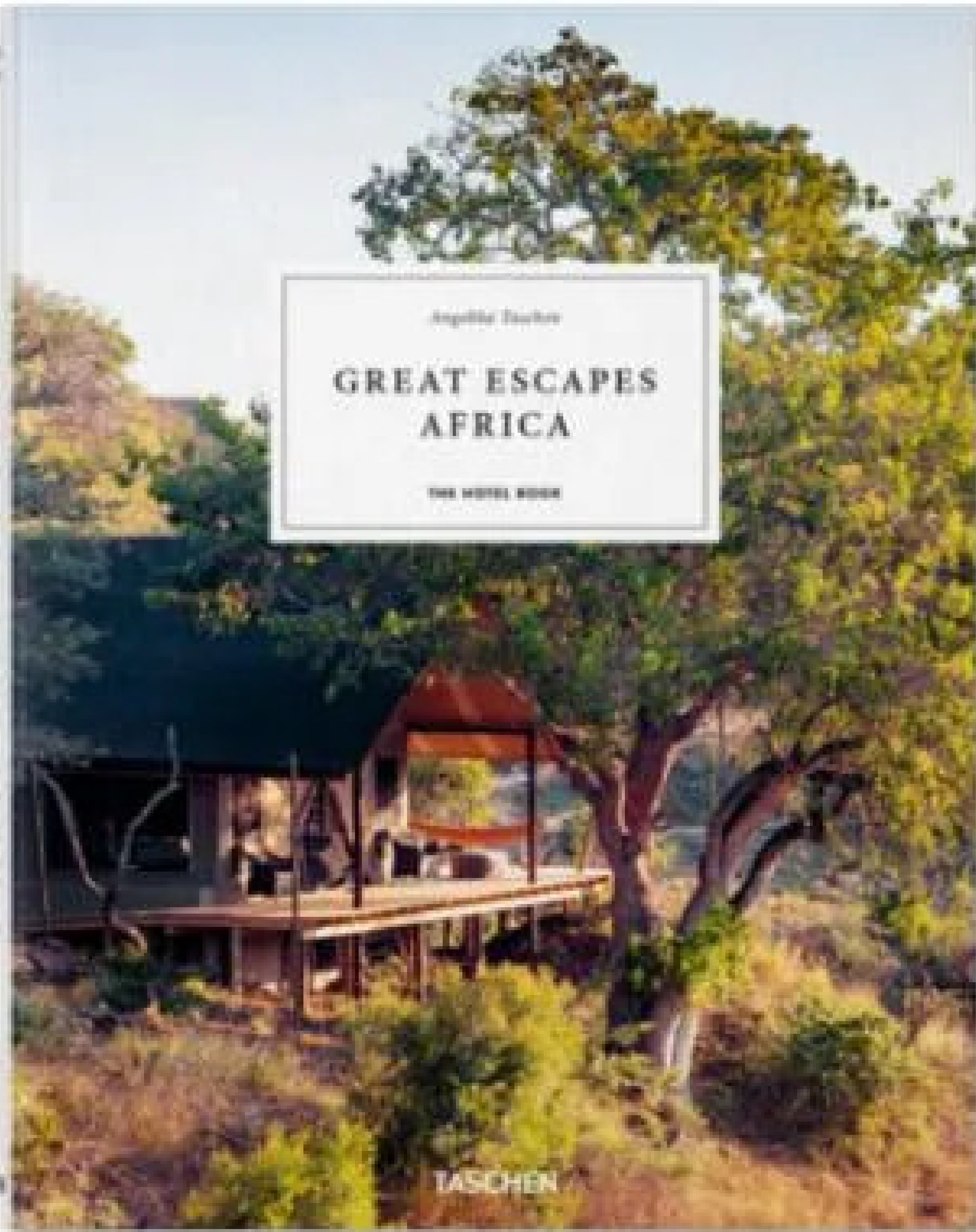
Living North Magazine



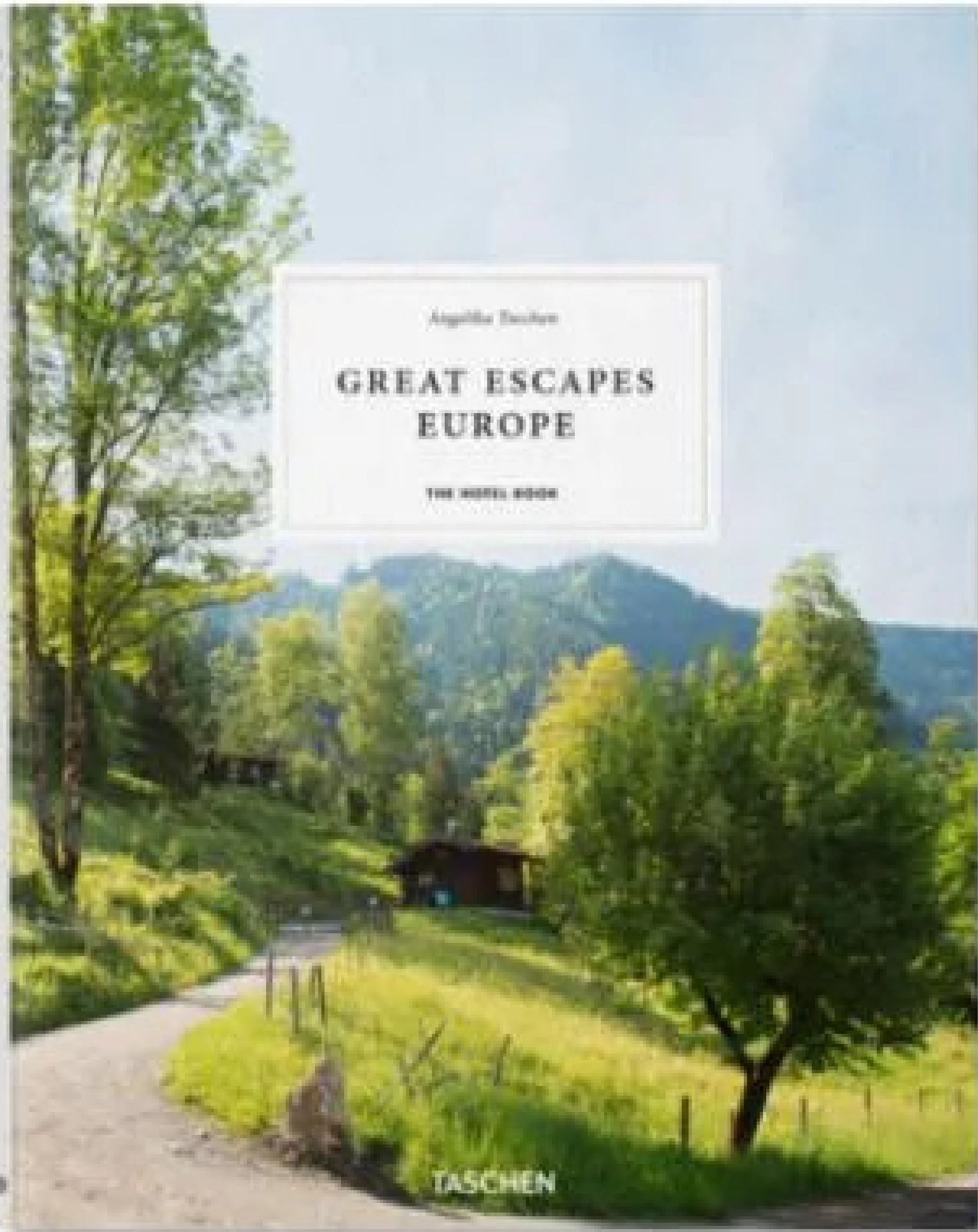
Opposite:
Locanda Cipriani,
Torcello, Veneto, Italy.
Photo: Daniel Schäfer/
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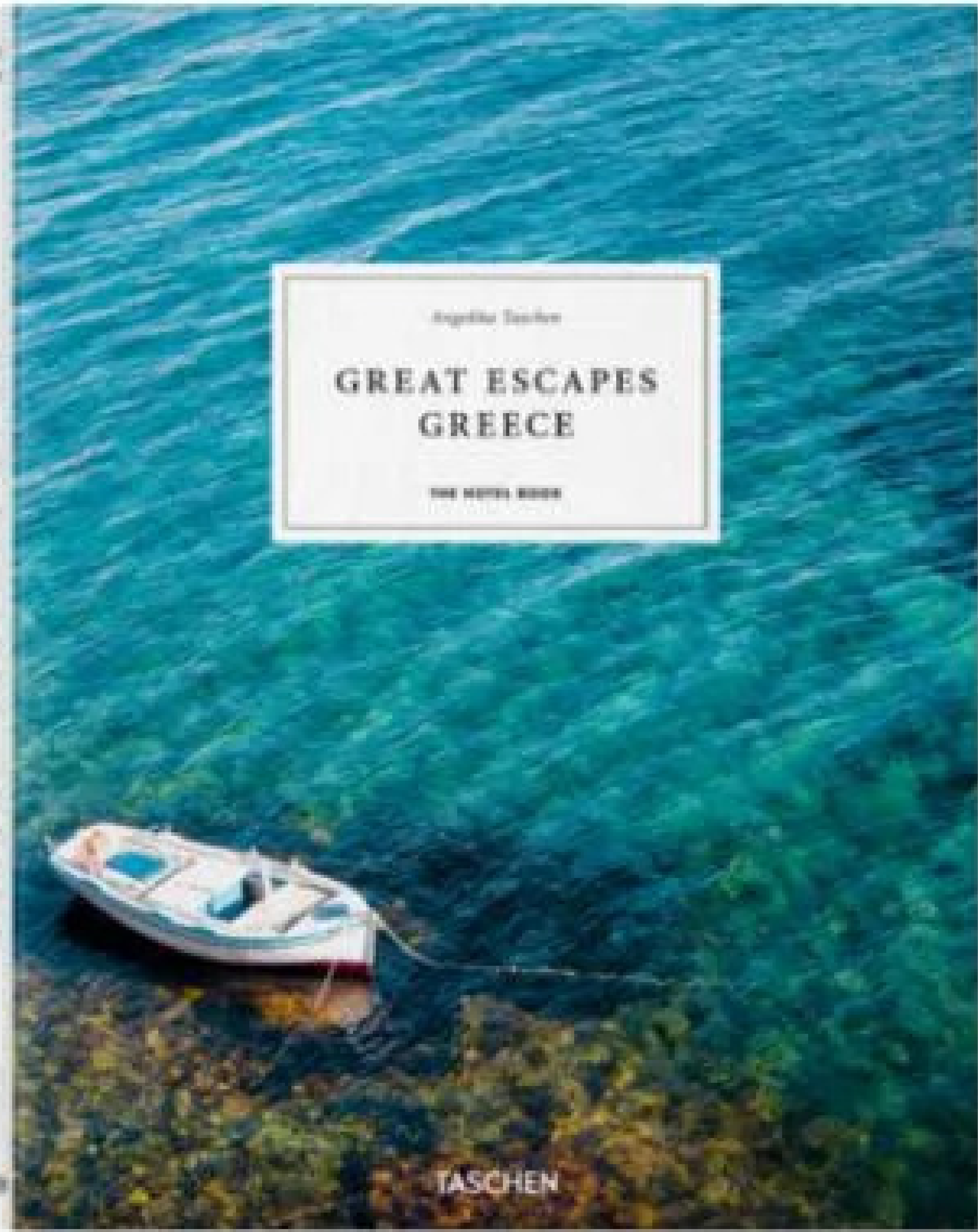
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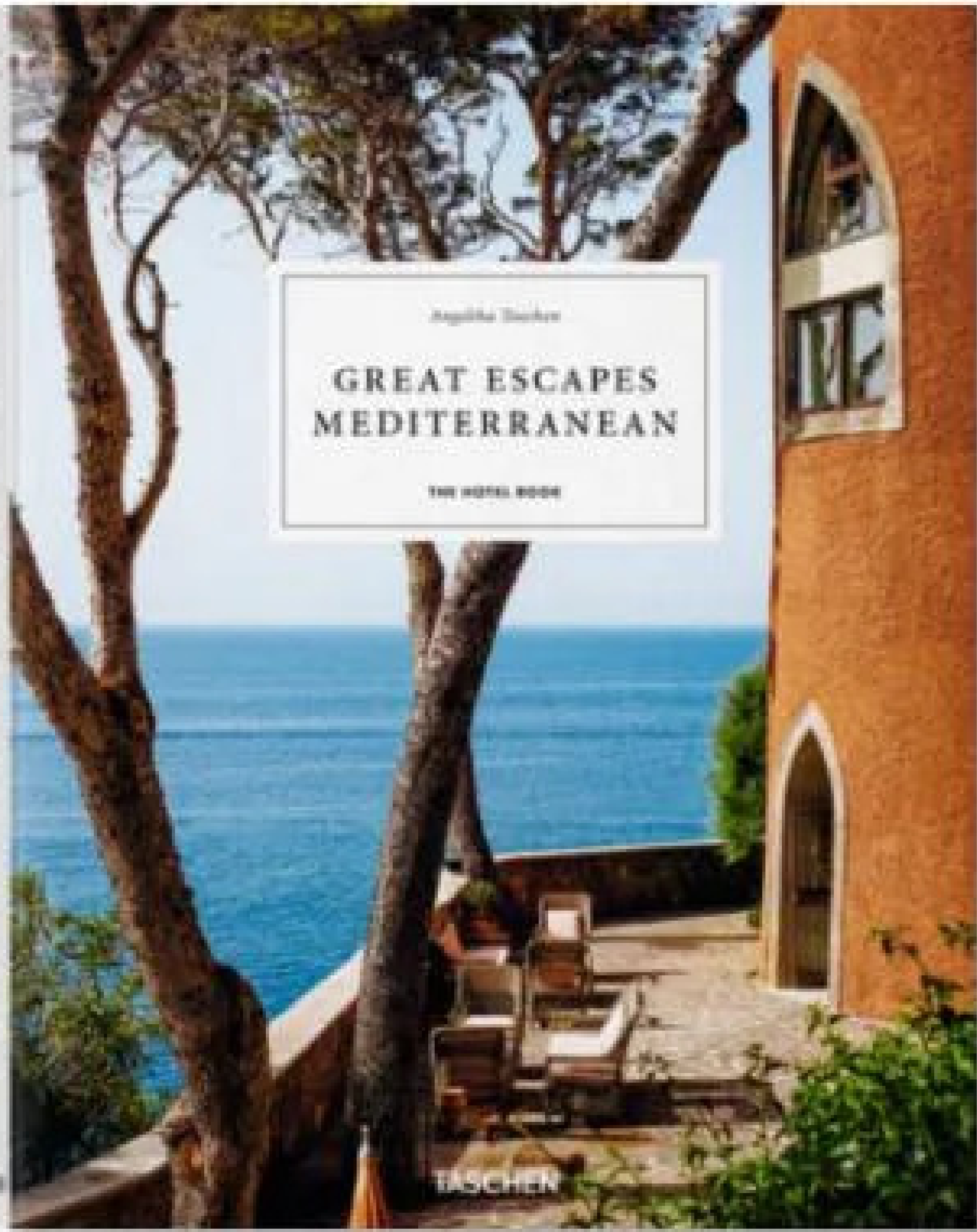
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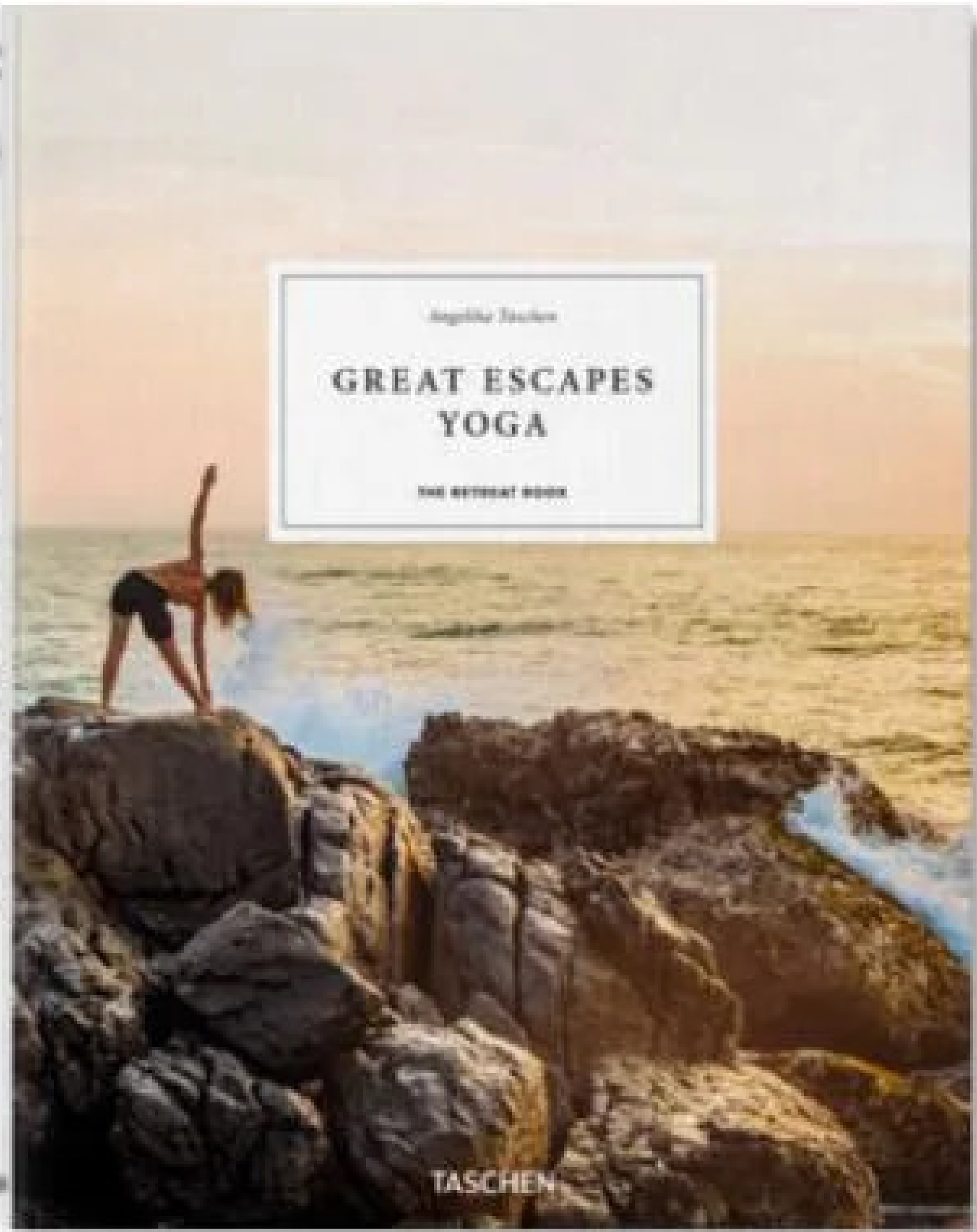
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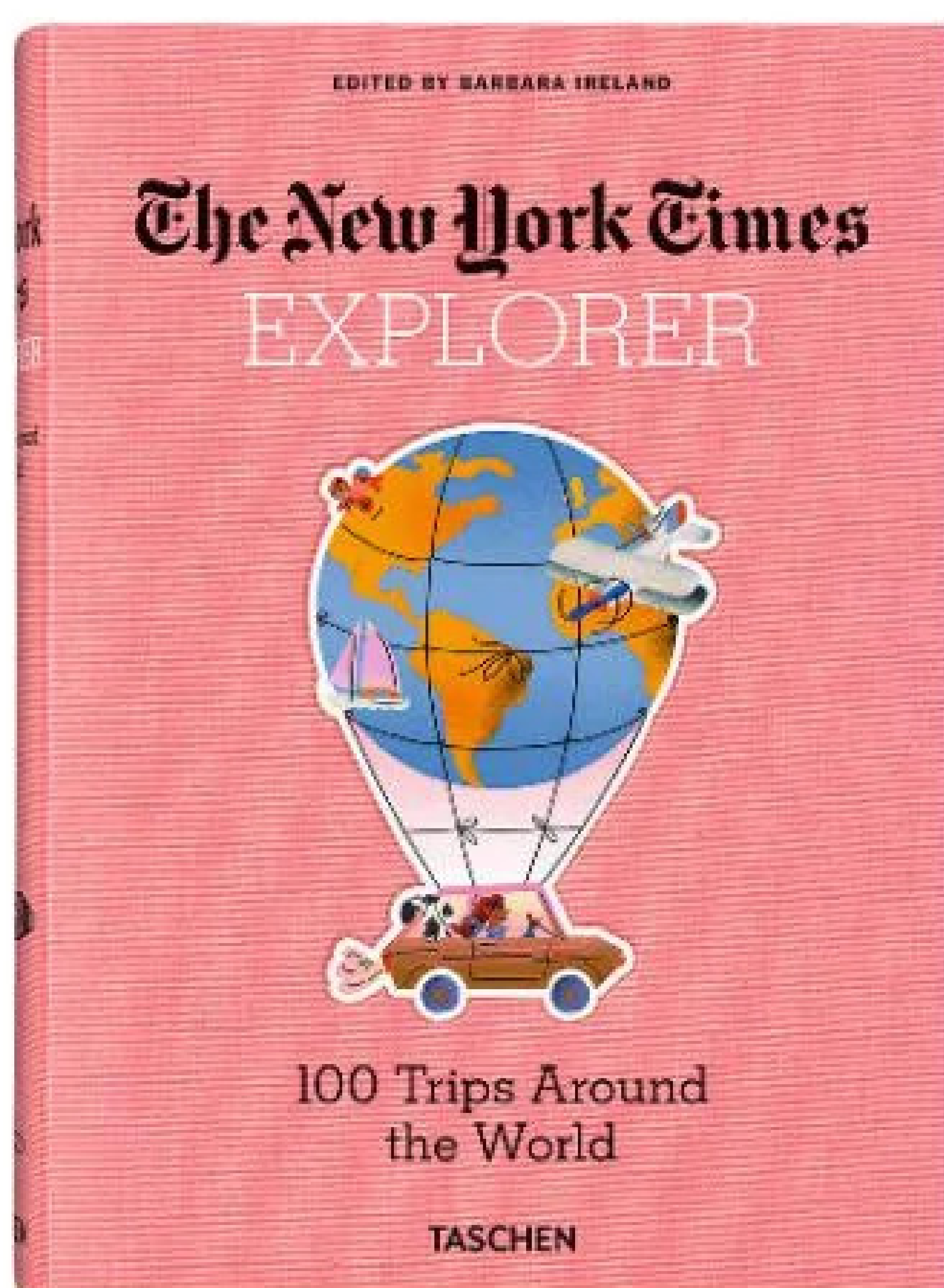


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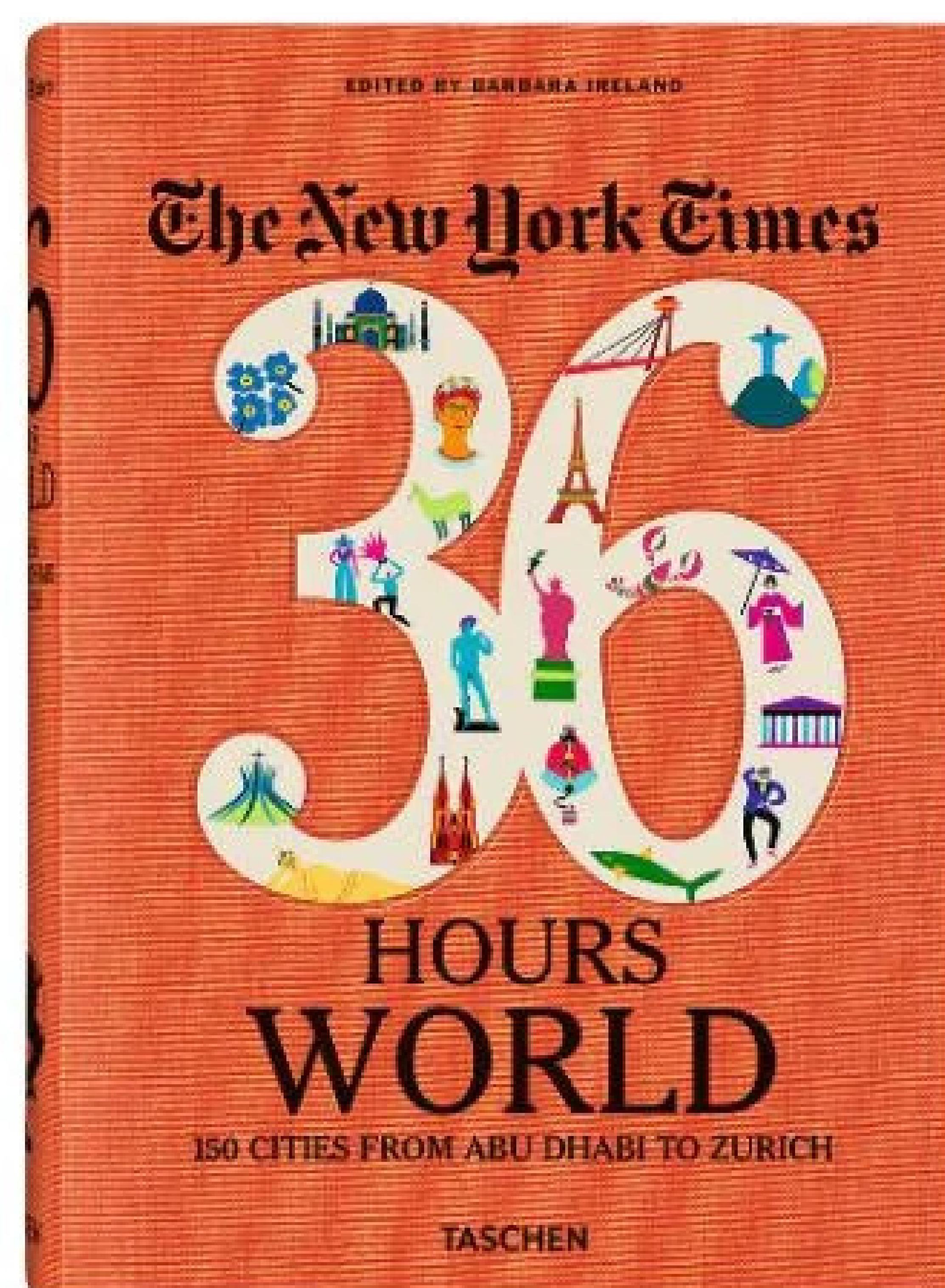


YOGA

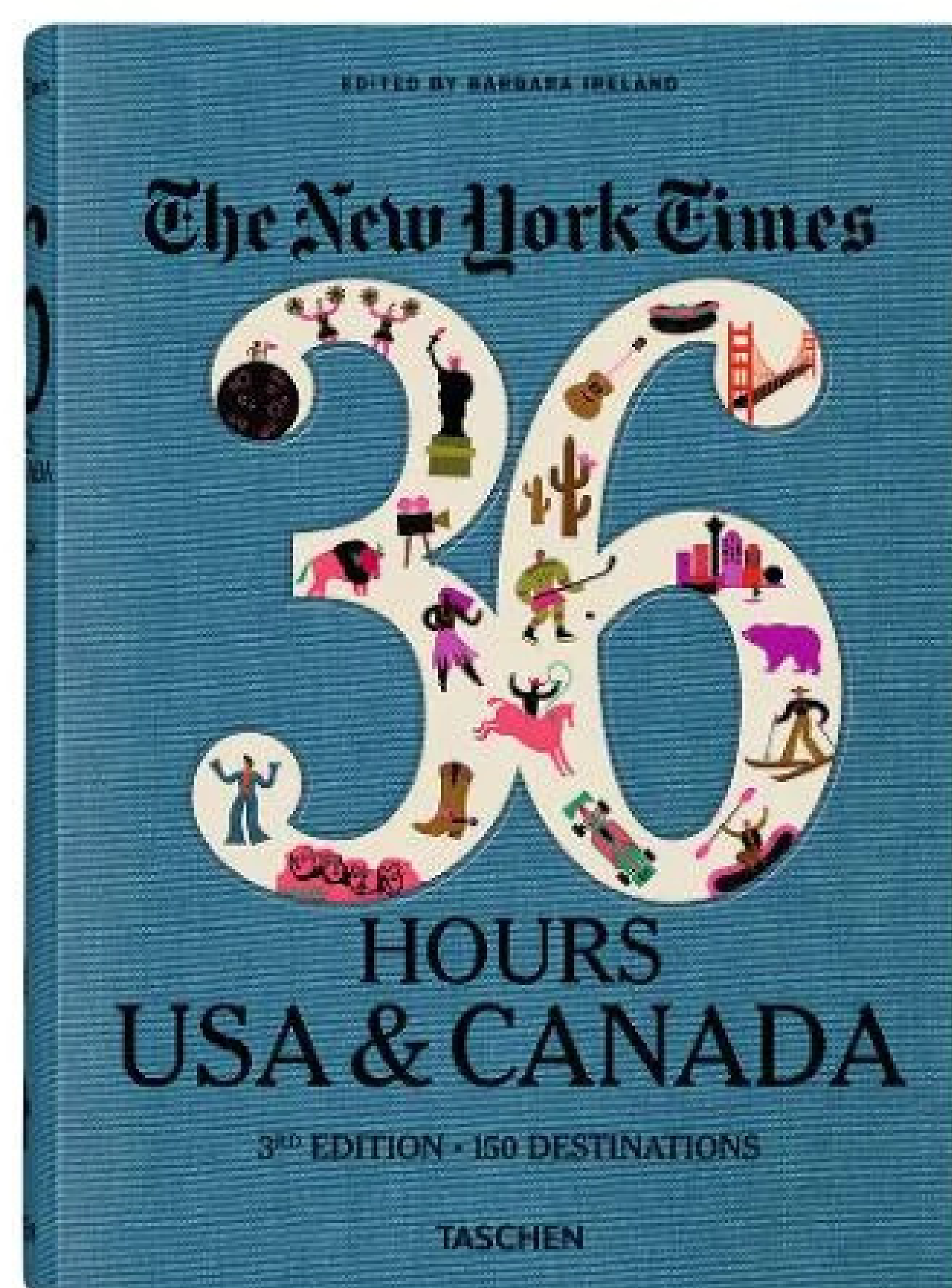
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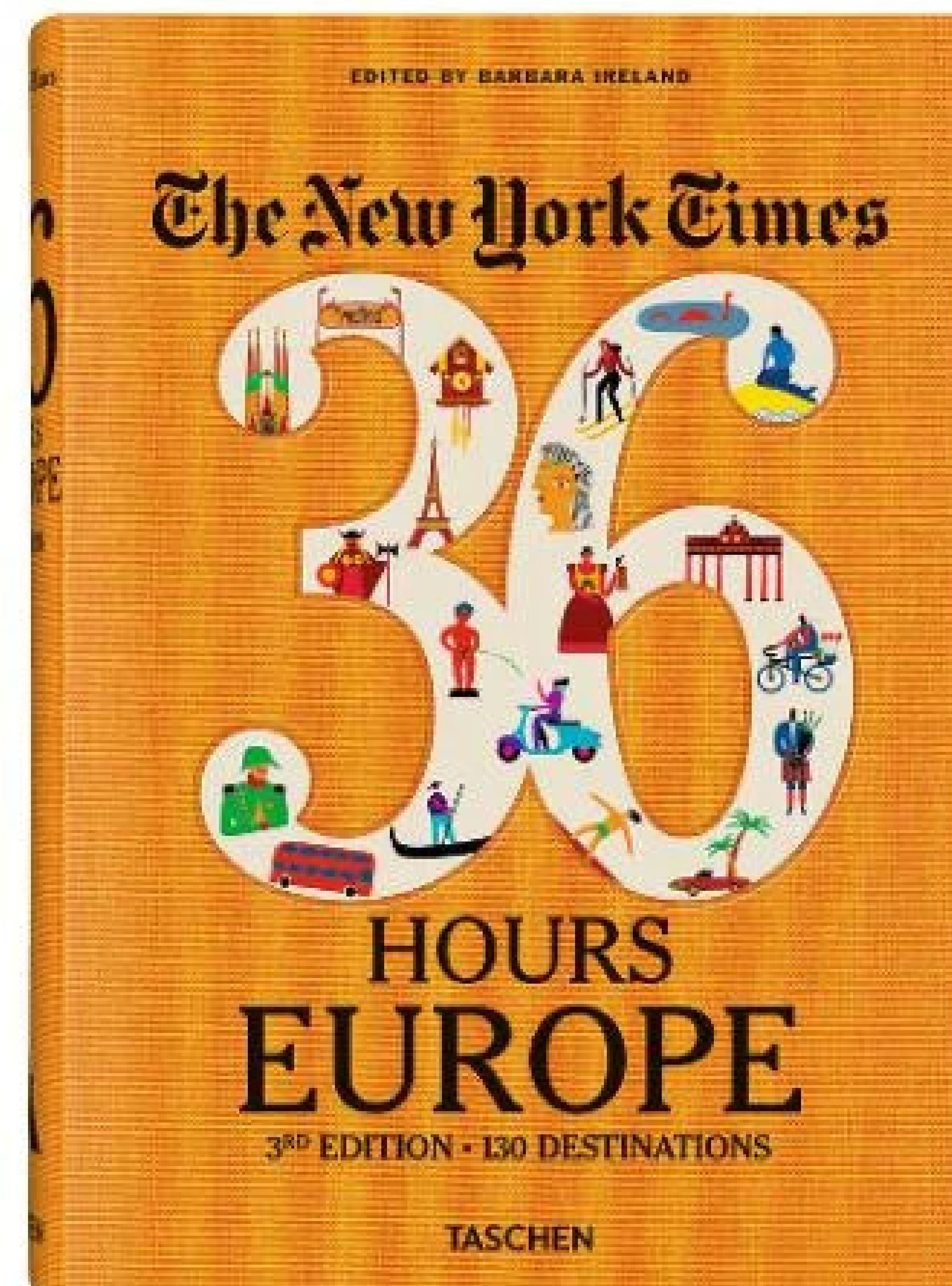
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Opposite: The ancient Incan city of Machu Picchu. Photo: © Piotr Redlinski/ The New York Times.



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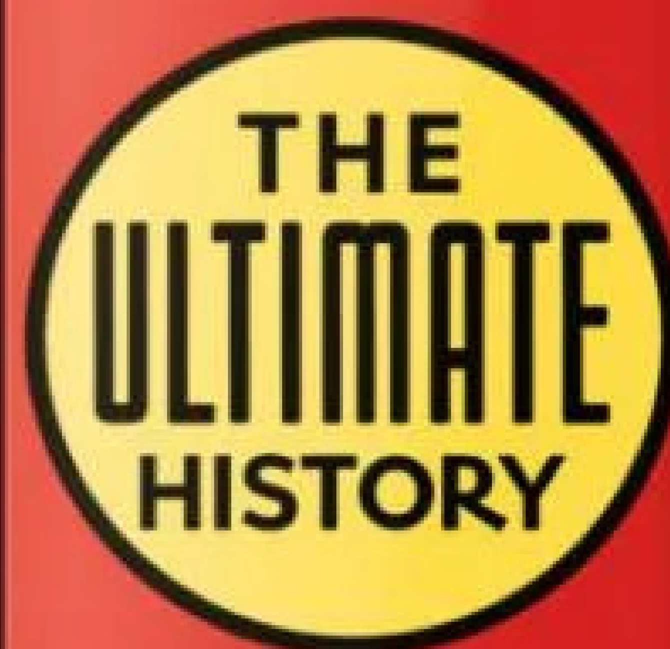
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Matisse Cut-outs

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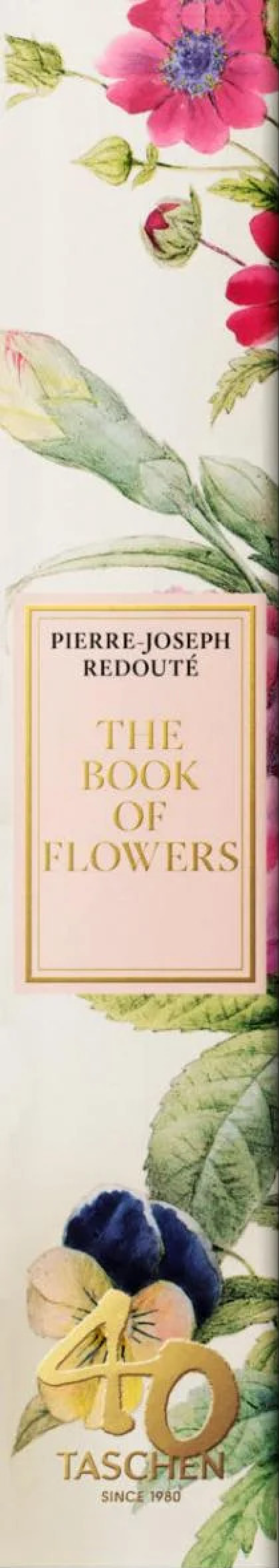
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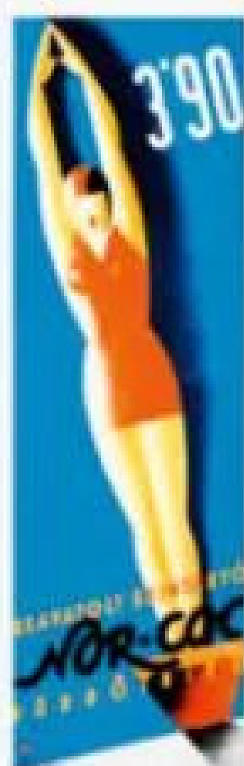
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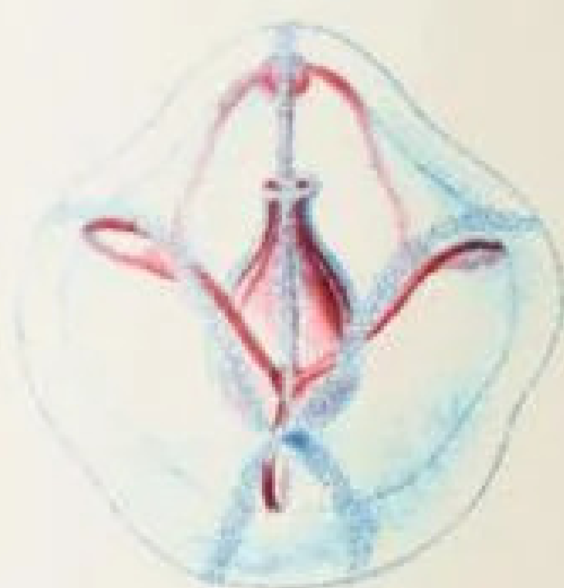
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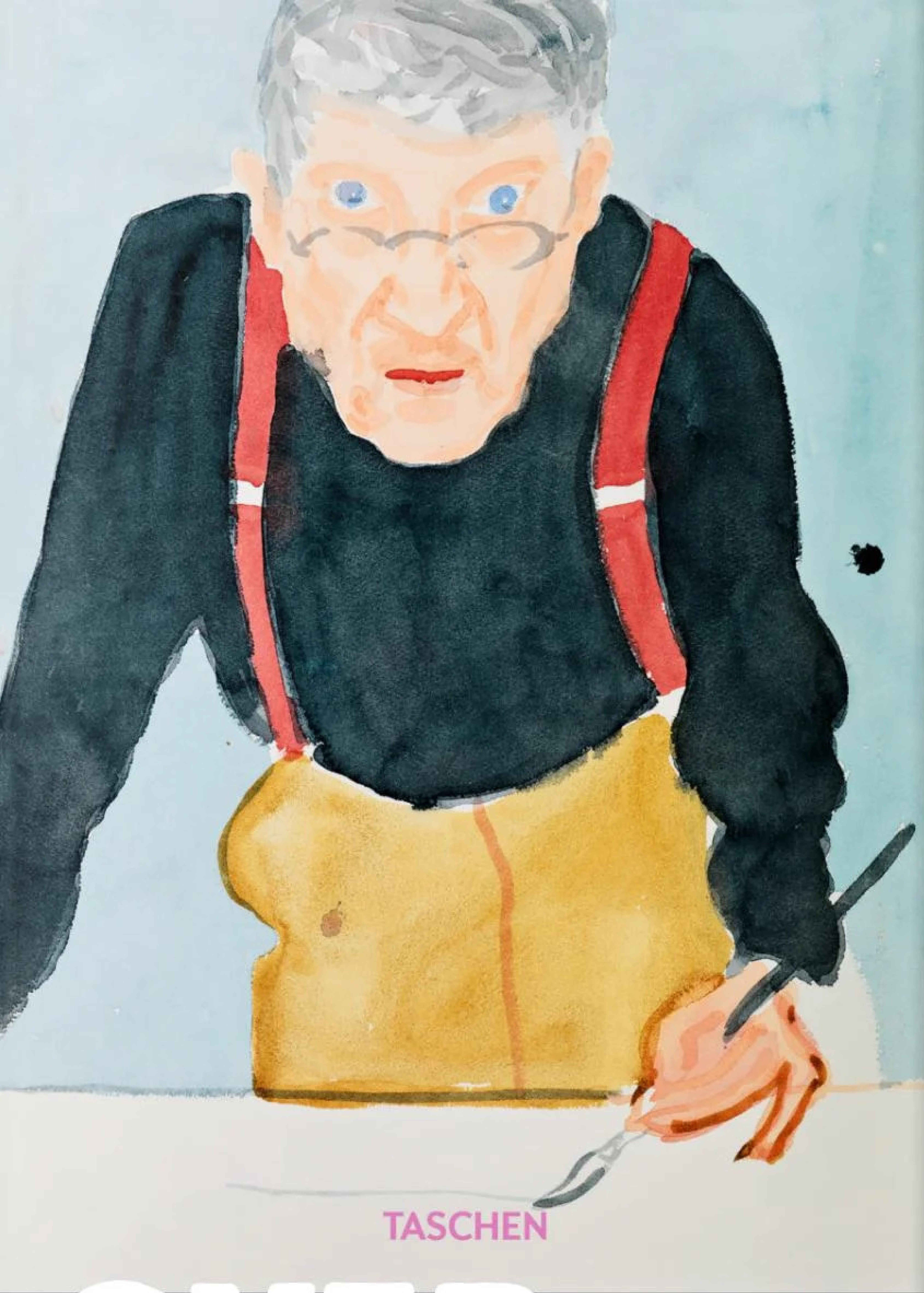
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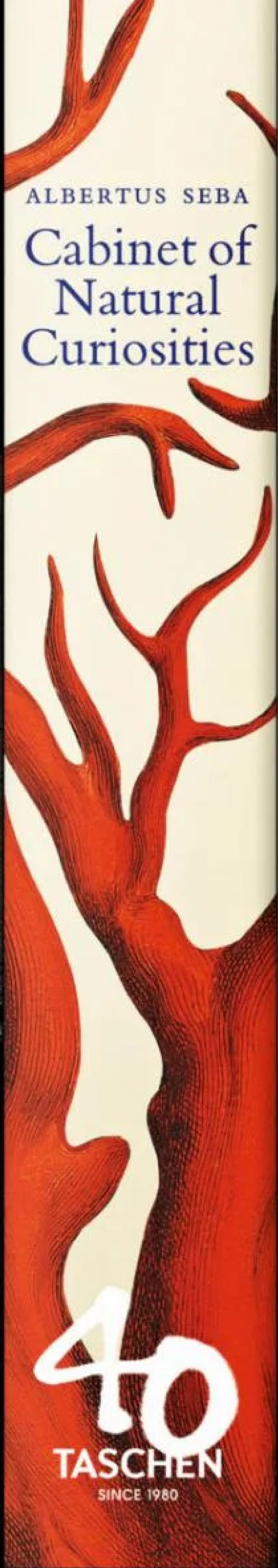
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Store Brussels

The joyful wall panels and lamps of Cuban-American artist Jorge Pardo are the stand-out feature of our new store in Sablon Square. With fixtures from Philippe Starck and furnishings by Gio Ponti, this colorful space is a vivid portal into the magical world of books.

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In Memoriam

In March we lost the legendary Satomi-san—as we all liked to call him—and he is sorely missed. I first met Yasuo Satomi in 1991 when we were setting up shop in Japan. With his charismatic and distinct personality he soon became an advisor and ambassador to TASCHEN, opening doors for us to some of Japan's finest creative minds, among them Tadao Ando, Nobuyoshi Araki, Issey Miyake, and Shigeru Ban.



Tokyo, 1993: Satomi-san

Satomi-san was a man with deep roots in Japanese culture who defied any kind of stereotypical thinking. He had a unique talent for building bridges between Japan and the rest of the world and for marrying tradition with modernity, never without a dash of humor. He was kind, generous, curious, and passionate, but also mischievous, enigmatic, and tremendous fun to spend time with. One day in Tokyo he took me to a training camp for young, aspiring sumo wrestlers. This was to become a defining moment for the publishing house: the experience sowed the seed and later inspired the name for one of our most audacious, trailblazing projects ever—Helmut Newton's fabled SUMO.



Tokyo, 1993: With Satomi at a sumo wrestler camp. An idea was born ... and a name!

Once the idea of SUMO was born, two people had to be convinced: Helmut and June Newton. A project like this could not be done without June's blessings and full support as an editor, and as Helmut's sounding board. She put her heart and soul into the making of the book, and together they made it work.

June was born in 1923 in Melbourne, Australia. She met Helmut there in 1947, where he had fled from Nazi Germany via Singapore. They became a couple and would stay together until his death in 2004. A successful actress at the beginning of her career, she later became the editor of all of Helmut's books, ingeniously conceiving most of their titles, sometimes borrowed from common vernacular or pop culture, such as *Sleepless Nights*, *White Women*, or *Private Property*, to mention just a few.

In the 1970s June started working as a photographer and documentary filmmaker under the artist name Alice Springs, referencing the town situated roughly in Australia's geographic center. We published two books on her work, *Mrs. Newton* and *Alice Springs. The Paris MEP Show*. After Helmut's sudden death she put all her energy—and a tremendous amount of energy it was—into the Helmut Newton Foundation, a beautiful museum located in the heart of Berlin, right next to the train station where an 18-year-old Helmut had embarked on an odyssey across the world and to Australia in 1938.

June was a force of nature; a woman who accepted no bullshit and had an impeccable eye for quality. I have a great deal of respect and sympathy for her. She passed away in Monaco in April.

Benedikt Taschen

Los Angeles, 1998: June and Helmut Newton at the Chateau Marmont.



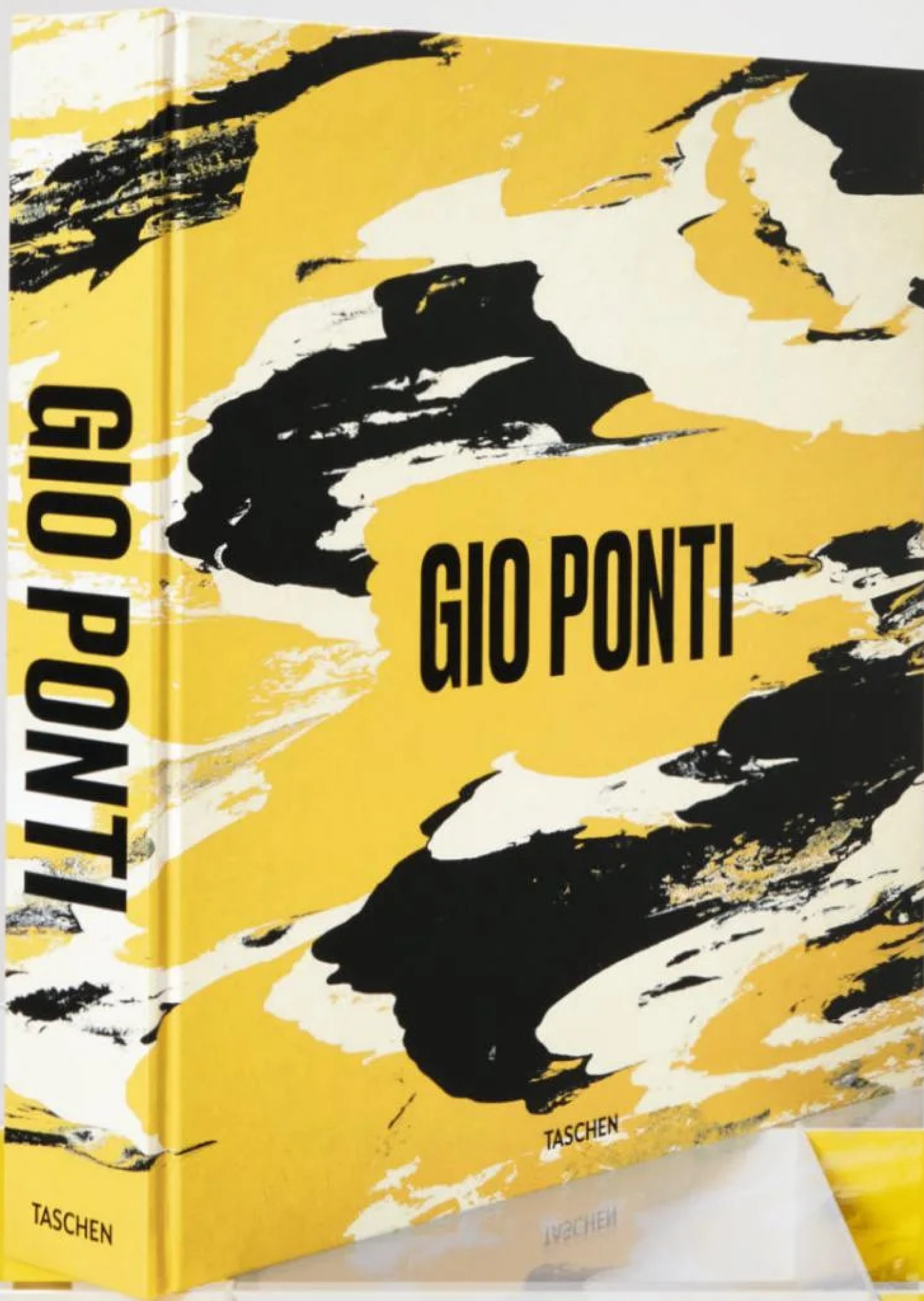
Front cover: Frida Kahlo, *Self-portrait (Dedicated to Doctor Leo Eloesser)*, detail, 1940. Los Angeles, Lucas Museum of Narrative Art. Photo: © Randy Dodson.
Flap inside: Rainbow over the Tucuxim area. Parima Forest Reserve. Yanomami Indigenous Territory, state of Roraima, 2018. Photo: © Sebastião Salgado.

BABY SUMO, the ultimate collectible: Published in a limited edition of 10,000 numbered copies, it is exactly half the size of the famous 1999 original. Created on the occasion of Helmut Newton's 100th birthday and TASCHEN's 40th anniversary.

HELMUT NEWTON
Edited and revised by June Newton
$ 1,500 / € / £ 1,000

BABY SUMO comes with a bookstand designed by Philippe Starck, including a pedestal and a booklet documenting the making of this legendary publication.




GIO PONTI
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